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GIRL WITH A PEARL EARRING

DUTCH PAINTINGS FROM THE MAURITSHUIS

FINAL WEEKS THROUGH JUNE 2
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Vermeer's enigmatic *Girl with a Pearl Earring* has intrigued art lovers for centuries. See this masterpiece and more than 30 others by artists of the Dutch Golden Age—including Rembrandt, Hals, and Steen. Don't miss *Rembrandt's Century*, a companion exhibition featuring more than 200 rarely seen prints and drawings of the same era.

Organized by the Fine Arts Museums of San Francisco with gratitude for exceptional loans from the collection of the Mauritshuis, The Hague. Major Patrons, Penny and James G. Coulter, David Davies and Jack Weeden, Cynthia Fry Gunn and John A. Gunn, and Burgess and Elizabeth B. Jamieson in memory of John E. Buchanan, Jr. Opening Week Major Patron, Diane B. Wilsey. Major Sponsor, The Bernard Osher Foundation. Additional support provided by The Selz Foundation, Inc., The Richard C. von Hess Foundation, Phoebe Cowles and Robert Girard, and The Netherland-America Foundation. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

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Johannes Vermeer, *Girl with a Pearl Earring* (detail), ca. 1665. Oil on canvas. Royal Picture Gallery Mauritshuis, The Hague, Bequest of Arnoldus des Tombe, 1903 (inv. no. 670)



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INTELLIGENCE (CO.)







TOM AMMIANO



"I'M HAPPY TO BE ANYWHERE **BUT WASHINGTON DC."**

POLITICAL ALERTS

TALES FROM THE MISSION DISTRICT

518 Valencia, SF, www.shapingsf. org. 7:30pm, free. Adriana Camarena

a longtime Mission District resident

famous for interviewing everyone in

and Mammas in the Mission." Join

Shaping SF for an evening of storytell-

ing featuring the Mission's most precarious residents: Indigenous migrant

workers from Mexico, day laborers, war

her midst, unveils her new multimedia work, "Unsettlers: Migrants, Homies,

WEDNESDAY 8

WARRIORS UNDER WATER

Assemblymember Tom Ammiano is not happy with the plans for a new Warriors arena on the waterfront, and he's not going to support a bill by his San Francisco colleague, Assemblymember Phil Ting, that would remove the authority of the State Lands Commission over the project and essentially allow the Legislature to give it a green light. "They're saying this doesn't go around local input and local control, but I've seen the state do things like this before and I don't like it," Ammiano told us. The Ting bill would still allow the Bay Conservation and Development Commission to approve or reject the project, and Ammiano sent BCDC a list of questions, including this: "I think it's imperative that we consider potential ramifications of the environment. That is, not only do we have to consider earthquakes, as we always must in San Francisco, but we must consider the potential effects of the global climate change of which we are increasingly aware. If a high tide can lap at the Embarcadero now, what can we expect from rising sea levels that accompany polar warming and melting ice caps? How will this project accommodate those potential issues? Is this really the best place for this project, or merely the most convenient one for the project developers?"

(He also told us he would be happy to support the project "if every member of the Warriors followed Jason Collins and came out.") | GUARDIAN PHOTO BY MIKE KOOZMIN



US Sen. Barbara Boxer was honored as Woman of the Year by Emerge California during a May 2 ceremony in City Hall. Boxer said she was thrilled to be here accepting the honor from a group that encourages women to run for office, but warned that they shouldn't read to much into that: "I'm thrilled to be anywhere but Washington DC." | AP PHOTO BY JORDAN STRAUSS/INVISION



THURSDAY 9

DEBATE: HACK THE SKY?

veterans, and youth in gangs.

Richard and Rhoda Goldmar Theater, David Brower Center, 2150 Allston, Berkl. www. earthisland.org/ events/skyhack 7pm, \$10. Join Earth Island Journal and Grist.org for an important debate about



geoengineering: Controversial propos als to artificially reduce the amount of sunlight filtering through earth's atmosphere, using technological fixes to solve climate change. Atmospheric scientist Ken Caldeira and Australian professor of ethics Clive Hamilton will debate this timely, provocative issue.

SHOUT! ART BY WOMEN VETERANS

San Francisco Women's Building. 3543 18th St, SF. www.swords-to plowshares.org. 6-9pm, free. RSVP requested. Hosted by Swords to Plowshares, a San Francisco-based veteran service organization, the fifth annual SHOUT aims to engage with women veterans and bring about greater public awareness to the issues they face. The event, which began as an annual art show and celebration of women veterans, was inspired by the intersections of art, community, health and healing.

FRIDAY 10

JEREMY SCAHILL LECTURE ON DIRTY WARS

First Congregational Church of Oakland, 2501 Harrison St, Oakl. 7:30pm, \$12 advance / \$15 door. 800-838-3006 www.kpfa.org/events. KPFA Radio hosts author and journalist Jeremy Scahill. author of the New York Times best-seller Blackwater, Scahill will discuss his latest book, Dirty Wars, tracing the consequences of the declaration that "the world is a battlefield." From Afghanistan to Yemen, Somalia and beyond, Scahill reports from the frontlines of his highstakes investigation

SUNDAY 12

CONFLICT KITCHEN: THE TWO KOREAS

Headlands Center for the Arts, 944 Simmonds Rd, Sausalito. tinyurl. com/2koreas. 6:30pm, \$35. RSVP requested. Artists Jon Rubin and Dawn Weleski bring their Pittsburgh-based project, *Conflict Kitchen*, to the Marin Headlands' Mess Hall. Serving cuisine from countries with which the United States is in conflict, the artists present flavors from North and South Korea. Featuring three courses, as well as guided discussion on the culture, politics, and issues at stake within the two countries.

TAKE THAT. **ACCREDITATION COMMISSION**

Teachers at San Francisco City College have a new tactic in the struggle over re-accreditation: They're trying to get the feds to drop the accreditation of the accrediting agency. The Novato-based Accrediting Commission of Community and Junior Colleges has threatened to yank the certificate that lets City College get federal money, allows students to get financial aide, and guarantees that credits from the two-year college can be transferred to four-year schools. But the ACCJC, which is under attack for its broadbased crackdown on community colleges, has to get the Department of Education's stamp of approval to continue operating — and the California Teachers Association has filed a legal challenge against it. Among other things, the teachers say that ACCJC is neglecting the oversight of classroom instruction and instead focused on administration and finance, which is not its mission.

ACADEMY SHUTS DOWN THE GAME

The California Academy of Sciences hosts nightlife adult events on Thursday nights, featuring local artists and musicians and bars through the facility. On May 2, it even showed the Warriors-Nuggets NBA playoff game, which rivaled the albino alligator in attracting a large crowd. But then, a few minutes after the 10pm closing time — with the Warriors up by six points with less than two minutes on the clock - Academy officials abruptly shut off the screen, eliciting boos, hisses, and grumbles. Go, civic pride.

● ■ Mon 12:41 PM ③ History of San Francisco Place Numes **Geary Boulevard** Geary Bo

FROM LICK TO MAIN

"The names tell stories that you couldn't make up if you tried: duels, saloon shootouts, mob justice, espionage, overnight millionaires, explorers, tycoons, battles, rebellions," Web developer Noah Veltman tells us of his awesome, just-launched interactive SF street name map (sfstreets. noahveltman.com). "I used to walk down these streets all the time and never had any idea that they all pointed to so many largerthan-life characters and pivotal events. I made the map because I thought it would be a neat way to take San Francisco's colorful history and connect to everyday experience, give you a new sense of your neighborhood and your city." Read our full interview with Noah at sfbg.com/pixel_vision

JUST FRACKING STOP IT!

Three bills that impose a moratorium on fracking — that environmentally horrible practice of using water and chemicals to break up rocks and extract oil and gas — have cleared a state Assembly committee, creating a potential showdown with Gov. Jerry Brown. The bills don't halt fracking forever — just until a full study of the environmental impacts can be completed, which

sounds awfully reasonable. If the Legislature passes anything that slows down the new oil rush in California, Brown — who was once known as a pretty good environmentalist will have to decide: Go with the frackers (so far, he's said the gooey subterranean wealth can be extracted safely) or go with the vast majority of the Democratic Party, i.e., the folks who elected him. You want oil on **JERRY** your next official portrait, guv? |

WHEN PG&E IS SOL

Solar energy could be the death of the private electric utility industry. Sound like crazy lefty enviro talk? Actually, no: It's the conclusion of a blockbuster report by the utility industry's research arm that has received almost zero news media attention. We learned about it thanks to David Roberts at the Grist (grist.org), who points out that "It is a rare thing to hear an industry tell the tale of its own incipient obsolescence.

The Electric Power Research Institute's January, 2013 report looks at how the growth of "distributed generation" — that's people putting solar panels on their roofs — is a serious threat to an industry that's been fat and happy for 100 years. See, if people can generate their own power, they won't need, for example, Pacific Gas and Electric Co., which will then have to raise rates on everyone who doesn't have solar panels to protect its profits, which will drive more people to buy solar panels ... and soon, PG&E is SOL. Nice. | GETTY IMAGES PHOTO BY DAVID MCNEW

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AP PHOTO BY RICH PEDRONCELLI

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Wednesday, June 5 6:00PM-7:30PM, room 560

Saturday, July 20 10:00AM-11:30AM, room 565

For more information, including transportation and parking options, visit our website at www.ciis.edu, or call 415.575.6154.





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Wilbur Storey, statement of the aims of the Chicago Times, 1861

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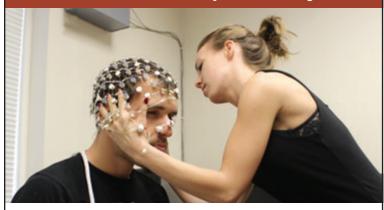
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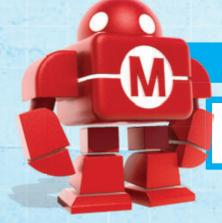


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Behind the attacks This Model World on City College

OPINION Last year the Accrediting Commission for Community and Junior Colleges harshly sanctioned City College of San Francisco and gave us just nine months to shape up or face the consequences. This was pushed on the community even though the quality of education provided at City College was never in question.

Since then, CCSF has changed student assessment metrics and addressed the governance, institutional planning, and enrollment management issues cited. We have done so even as we have also documented disquieting information about the ACCJC's damaging role at CCSF and at community colleges throughout California.

Our research into ACCIC found that the commission failed to respect the law and public policy of the state and violated federal common-law due process and California common-law fair procedure. Further, at CCSF and in districts around the state, the ACCIC often acts arbitrarily, capriciously, unfairly, and inconsistently in evaluating colleges, thereby harming the schools and their communities.

San Francisco has shown valiant support for City College despite the drumbeat of negative publicity around our accreditation status.

Recently, the San Francisco Board of Supervisors voted unanimously in support of preserving the quality and diversity of education at City College of San Francisco, of tackling the achievement gap and ensuring equitable opportunities for students, and of utilizing Proposition A funds as intended.

In the age of the 24-7 corporate news cycle, educators and unions are too often portrayed as the opposition in attempts to push austerity, undermine the public sector, and efface the important educational work we do for students. We will not apologize for resisting the downsizing of our students' educations, for saving jobs, and for protecting educational programs that benefit our students—particularly our most vulnerable students. We will not apologize for attempting to sustain employees' health, working condi-

When San Franciscans passed Proposition A overwhelmingly last November, it was a ray of light for those of us who have devoted our lives to City College and its students. Providing \$15.2 million, the tax was designed to reverse the cuts to classes and employees in our starved public educational system, helping sustain our college for San Franciscans. Now the administration is diverting millions of these dollars and pumping additional money into consultants, lawyers, computers, and maintenance. Under the administration plan, next year less than a third of that money will go toward the educational purposes voters were promised.

Meanwhile, the race to downsize continues. At the negotiating table and in the press, the administration uses the need to retain the college's accreditation—something all of us agree is crucial—as reason, excuse, and threat. It has shirked its duties at the bargaining table, imposing pay cuts and implementing premature and damaging layoffs of staff and faculty.

We face a host of other dramatic changes that cut into our ability to serve student needs, including a reorganization that pushes faculty expertise and voices further into the background and a shocking lack of substantive dialogue or transparent processes. Our trustees now preside over meetings that squelch public speech, restricting access to a toosmall meeting room with the windows literally papered over so that no one can see in or out.

Thankfully, we are not alone in this fight. In Chicago, in Seattle, and in communities around the country afflicted with disingenuous "reforms" and diminished access, we are gathering strength and allies and standing up for the principles that inform our work as educators, responsible for defending and improving quality, accessible public education for the public good.

To join the fight to save our City College, email aft@aft2121.org sfbG

Alisa Messer is an English instructor at City College of San Francisco and president of AFT Local 2121, which represents instructors, counselors, and librarians at the college.

MEN

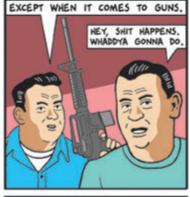




by TOM TOMORROW







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Toward a slower city

EDITORS NOTES It's a good thing the Giants were at home Friday night, or I might have tried to drive across the Bay Bridge. Always a bad idea after work, always a worse idea on a Friday, when the backup starts somewhere around SF General Hospital. I spent almost two hours getting past Berkeley one Friday when I thought we could leave at 3:30 and beat the traffic. When the Giants are in town, it's impossible.

It's so crowded nobody drives there any more. Or something like that. I didn't.

Instead, I got on my bike and rode to BART, took the Richmond train to North Berkeley, and rode a few blocks to a birthday party on University Ave. Cost \$7.70, I think, for the round trip. Took less than an hour each way, including biking home up

Bernal Hill. The late train back was party central, with the bridge and tunnel crowd all decked out in club finery and a woman singing full-volume along with her phone.

"How was I?" she asked me. "Ready for American Idol." I said. I could have been stuck in

This is how life is going to have to be in the future, and it's not a bad picture. One of the main reasons I like riding my bike in San Francisco, and I hate driving, is that I know exactly how long it's going to take me to get somewhere on two wheels. On four, it could be fifteen minutes, or it could be an hour.

The thing is, we're so used to the idea that cars are the fastest way to get around — and in some places, sometimes they are. If we fixed up the city the way

we should (which would mean changing not only the lane patterns but the directions of some streets) cars would almost always be the worst and slowest way to go most places.

Either way, in this Bike to Work Day issue, were explore the idea that speeding around town at 30 miles an hour in your personal can isn't a natural right of all people. In fact, Jason Henderson, a professor at San Francisco state who I interviewed (see p. 12) argues that the most environmentally sound thing we can do in urban areas might be to ... slow down.

Hard to imagine, that. This city runs on speed: Tech speed, work speed, party speed, frenetic speed ... I can't imagine not being in a serious rush for a large part of my day. It's nice, sometimes, to think about the alternative. **SFBG**

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"WHERE WILL THE MONEY COME FROM?" - SUP. SCOTT WIENER

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• CHIEF SUHR IS WATCHING, SORT OF.

San Francisco Police Chief Greg Suhr spent the first part of his appearance at the Neighborhood Services and Safety Committee May 2 clearing up the confusion from a misleading Chronicle story. For the record: No, the local cops aren't looking to put all of Market Street under real-time video surveillance. So you can still sneak into a lunch spot or a bar with an illicit lover and feel, well, sort of safe. At least from Chief Suhr.

Suhr does want an inventory of all the existing video cameras downtown; that way, if there's some horrifying event like the Boston Marathon bombing, the cops will be able to do what the authorities in Boston did — find footage, in that case from a private department-store camera, and track down the bad guys.

"Right now, we only look at footage in retrospect," Suhr told the supervisors, adding that he has no objections to seeking a court warrant to obtain that footage because "we do want it to be admissible."

Yet Suhr and Deputy Chief James Loftus also revealed that SFPD will be deploying an undisclosed number of temporary real-time video surveillance cameras atop long poles at the Bay to Breakers footrace May 19, as it did last fall during the World Series and the big parade down Market Street celebrating the Giants victory.

Cameras on sticks. We didn't know about that.

"We always want more video,"
Suhr told the Guardian, although
he said that he also understands
the civil liberties sensitivities of San
Franciscans, which is why he isn't
now seeking a permanent increase
in SFPD's real time video surveillance capabilities. "I'm from San
Francisco, I get it."

Other security tools that the





WARRIORS ARENA: YOU CAN'T GET THERE

The Warriors and the all-star lineup of nearly every political consultant in town launched a new public relations offensive this week with the release of a spiffy set of drawings and a rewritten plan for a waterfront arena. And opponents of the project pretty much shrugged and said: So, what?

Sure, it looks nicer than it did before. Sure, there's a pedestrian walkway around the arena. Yeah, there's glass on the inside that will give spectators a nice view of the Bay. Oh, and there's room for a cruise ship terminal, to give the whole thing a veneer of maritime use.

But the problems with this project have never been the architecture of the 12-story structure or the inevitably dubious links to the water. "The design was never the point," Randy Shandobil, a spokesman for the Waterfront Alliance, told us. "Is this the best place to put a big arena?"

The new plan calls for a slightly smaller arena — 125 feet high instead of 135 — with slightly less retail space and seating inside. The glass sides will not only allow fans to look out, but allow people walking around the outside to view in and see something going on inside. The scoreboard will probably be visible; the actually play on the floor less so.

The visuals presented by the architects, Snøhetta and AECOM, indicate that the arena will perch on a large pad raised significantly above the level of the current Piers 30-32. From the ground level, the arena looks like a giant flying saucer, taller than AT&T Park, that's plopped down below the Bay Bridge.

Craig Dykers, a representative of the architects, told a Board of Supervisors committee May 6 that the arena will fill a need for some sort of project along the open stretch of waterfront from the Ferry Building to AT&T Park. His presentation made it sound as if that undeveloped area was by nature a blight; thousands of joggers, walkers, bicyclists and people enjoying the unimpeded views of the Bay might disagree.

In fact, the project will change more than the two piers; it will create a busy residential and commercial shopping district that will increase foot and vehicle traffic even when there are no games or concerts scheduled.

This is, by any standard, a very different project from what the

Warriors first proposed back in November, 2012. That's why the Waterfront Alliance is asking that the scoping sessions for the environmental impact report on the project ought to go back to square one.

No matter what you think about the design, or the views, or the impact on the city's priceless waterfront, there's a problem that's glaringly obvious, and Sup. Scott Wiener made the point very clearly:

This absolutely has to be a transit-first arena. There's no way that part of the city can handle even half of the 5,000 cars that have been counted at the Warrior's current home, Oracle Arena in Oakland. And much of that impact is going to fall on the subway, or light-rail vehicle system.

"It absolutely has to have good LRV service," Wiener said.

The problem: "Our current system is not even meeting our current needs. I have a lot of constituents who say, when there's a Giants game you just don't take the subway because there's not going to be any capacity. We're close to a breaking point now, even past it. And our ten-year capital plan puts to the side most of Muni's unmet capital needs."

Jennifer Matz, the Mayor's Office point person on waterfront development, said she agreed with Wiener. "I recognize this challenge," she said. "There needs to be more of a holistic approach."

But Wiener wasn't backing down. Adding the capacity that will be needed to serve the new arena, and the new Giants development, and the new residents moving into the waterfront neighborhood, is not going to be cheap. "Where," he asked, "is the money going to come from?"

Peter Albert, who works for the Municipal Transportation Agency, is looking into the number of passengers that will be riding Muni — and BART, and Caltrain — and the capacity those systems plan to add. But he had no answer to Wiener's question.

That's because there is only one answer: The taxpayers will have to come up with something in the range of a billion dollars to solve Muni's capacity problems in the next few years — or else the developers will. And right now, there's not a lot of political will at City Hall to ask for either. (**Tim Redmond**)

SFPD will be employing at Bay to Breakers and other large events include technology that uses video cameras on police cars to capture license plate numbers and run them through a DMV database, what Loftus vaguely described as "specialized resources from surrounding jurisdictions" (watch out for the drones, y'all), and unspecified "FBI assets [that] will be present and assisting in event security."

When Sup. Eric Mar, who called the hearing, asked about those last two items, Loftus said he wouldn't discuss them publicly, but "I could talk to you about it offline if you'd like."

Sup. David Campos said that he doesn't want San Francisco to be reactionary after incidents like the Boston Marathon bombing and said this should be a model city for balancing security with civil liberties: "I think that's a very difficult balance to strike, but it anyone can strike that balance, I think San Francisco can." He also expressed concerns about plans to ban backpacks at Bay to Breakers: "I don't know if that's going to address the problem."

Loftus said the ban only applied to large backpacks (larger than 8.5x11x14 inches) and that runners and spectators will still be allowed to use small backpacks to hold water

and changes of clothing. Yet for those concerned about the creeping police state, including several people who spoke during the public comment period, there was little consolation offered in the presentations, and the supervisors said this would be an important ongoing discussion.

"This is a discussion that goes beyond San Francisco," Campos said. "We as a country need to have this discussion." (**Steven T. Jones**)

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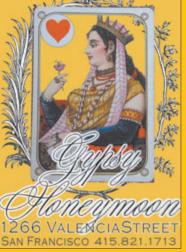
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The zero-sum future We can switch from cars to bikes, now. Or we can leave our kids a climate-change disaster

BY TIM REDMOND

tredmond@sfbg.com

STREETS It's going to take longer, sometimes, to get from here to there. Acres of urban space are going to have to change form. Grocery shopping will be different. Streets may have to be torn up and redirected. The rules for the development of as many as 100,000 new housing units in San Francisco will have to be rewritten.

That's the only way this city
— and cities across the country
— can meet the climate-change
goals that just about everyone agrees
are necessary.

Jason Henderson, a geography professor at San Francisco State University, lays out that case in a new book. He argues, persuasively, that the era of easy "automobility" — a time when people could just assume the ease and convenience of owning and using a private car as a primary means of transportation — has come to an end.

Henderson isn't suggesting that all private vehicles go away; there are places where cars and trucks will remain the only way to move people and supplies around. But in the urban and suburban areas where most Americans live, the automobile as the default option simply has to end.

"In 10 years, there will be less automobility," he told me in a recent interview. "It's a simple limit to resources."

And the sooner San Francisco starts preparing for that, the better off the city and its residents are going to be.

BIG NUMBERS

Henderson's book, *Street Fight: The Politics of Mobility in San Francisco*, focuses largely on the Bay Area. But as he points out, the lessons apply all over. The numbers are daunting: Cities, Henderson reports, "use

75 percent of the world's energy and produce 78 percent of global greenhouse gas emissions." He adds: "Transportation is the fastest growing sector of energy use and [greenhouse gas] emissions, and this fact is in great measure owing to the expansion of automobility."

And the United States is the biggest culprit. This nation has 4 percent of the world's population — and 21 percent of the world's cars.



To turn around the devastating impacts of climate change, "America will need not only to provide leadership, but also to decrease its appetite for excessive, on demand, high-speed automobility."

And buying a lot of Priuses, or even electric cars, isn't going to do the job. "Americans must undertake a considerable restructuring of how they organize cities, and that must include the rethinking of mobility and the allocation of street space."

The Bay Area is about to enter into a long-term planning cycle that, according to groups

like the Association of Bay Area Governments, will involve increased urban density. ABAG, according to its most recent projections, would like to see some 90,000 new housing units in San Francisco.

That's got plenty of problems — particularly the likelihood of the displacement of existing residents. Henderson agrees that more density is going to be needed in the Bay Area — but he's surprisingly bullish on the much-denigrated suburb.

"It's actually quick and easy to retrofit suburbia," he told me.

And like so much of what he discusses in his book, the primary solution is the old, venerable, human-powered contraption known as the bicycle.

"Existing communities like Walnut Creek are eminently bikeable," Henderson told me. He suggests expanding development in three-mile circles around BART stations — after getting rid of all the parking. "We could easily get 20 to 30 percent of the trips by bike," he noted.

In fact, he argues, it's easier to put bicycle lanes and paths in the suburbs than in San Francisco. The streets tend to be wider, there's more room in general — and it's fairly simple to provide barriers from cars that make biking safe for everyone.

In fact, a lot of European cities are less dense than San Francisco — and have far fewer drivers. Even in California, the city of Davis is famous for its bike culture; "In Davis," Henderson said, "There are all these children riding their bikes to school."

ACRES OF PARKING

One of the most profound changes San Francisco is going to have to make involves coming to terms with the immense amount of scarce space that's devoted to cars. Parking spaces may not seem that big — but when you combine the 300-square-foot

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NEWS STREETS

typical space (larger than many bedrooms and offices) with the space needed for getting into and out of that space, it adds up.

"Parking for 130 cars amounts to about an acre, and the aggregate of all non-residential off-street parking is estimated to be equal in area to several New England states."

Cars need more than a home parking space — they need someplace to park when they're used. So in a city like San Francisco that has more than 350,000 cars, a vast amount of urban land must be devoted to parking. In fact, Henderson estimates that parking space in San Francisco amounts to about 79.4 million square feet — or about 79,400 two-bedroom apartments. Off-street parking alone takes up space that could house 67,000 two-bedroom units.

And it's hella expensive. Building parking adds as much as 20 percent to the cost of a housing unit. He cites studies showing that 20 percent more San Franciscans could afford to buy a condo unit if it didn't include parking.

But the city still mandates offstreet parking for all new residential construction — and while activists have managed to get the amount reduced from a minimum of one parking space per unit to a maximum of around eight spaces per 10 units, that's still a whole lot of parking.

And if San Francisco is expected to absorb 90,000 more housing units, under current rules that's 72,000 more cars — which means a demand for 72,000 more parking spaces near offices, shopping districts, and parks. Crazy.

So how do you get Americans, even San Franciscans, to give up what Henderson calls the "sense of entitlement that we can speed across town in a private car?" Some of it requires the classic planning measures of discouraging or banning parking in new development (AT&T Park works quite well as a facility that is primarily accessed by foot and transit). Some of it means putting in the resources to improve public transit.

And a lot of it involves shifting transportation modes to walking and bicycles.

San Francisco has had significant success increasing the use of bikes in the past few years. But there are limits to what you can do by tinkering around the edges, with a few more bike lanes here and there.

There are, for example, the hills. And there's grocery shopping for a family. Those things need bigger shifts in the use of urban space.

San Francisco's street grid, for example, sends travelers straight up some nearly impossible inclines. FOR MORE NEWS CONTENT VISIT SFBG.COM/POLITICS

Young, healthy people in great physical condition can ride bikes up those hills, but children and older people simply can't.

Henderson suggests that the city could install lifts in some areas, but there's another, more radical (but less energy-intensive) solution: Reroute the grid.

If city streets wound around the sides of hills, instead of heading straight up, walking and biking would be far easier. That would involve major changes, particularly since there's housing in the way of any real route changes — but in the long term, that sort of concept should, at least, be on the table.

Bikes with cargo trailers make a lot of sense for shopping, Henderson told me - and once big supermarkets get rid of all that parking, the price of food will come down.

THE POLITICS OF NEO-LIBERALS

The biggest challenge, though — and the heart of Henderson's book — is political. Transportation, he argues, is inherently ideological: "It matters how you get from here to there." And he notes that progressives, who are willing to think about social responsibility, not just individual rights, see the choices very differently than the neo-liberals, who in this city are often called "moderates." If the neo-libs have their way, he says, the changes will be too little, too late, and mostly ineffective.

Because Americans are facing a series of choices — and there are no solutions that preserve the old way of life without sacrificing the future of the planet. It's entirely a zero-sum game: We can slow global climate change, or we can keep driving cars. (Oh, and electric cars — which still require large amounts of power, mostly from fossil-fuel plants — aren't going to solve the problem any time soon.)

We can shift to bicycles and transit as our primary ways to get around, or we can leave our kids an ecological disaster of unprecedented scope. We can overhaul the entire way we think about urban planning — to make streets friendly to bikes and buses — or we can go down a deadly path of no return.

We can accept the fact that moving around cities may be a little slower, particularly while we adapt. Or we can join the climate-change deniers.

"There are a lot of neo-liberals out there who say we can't start controlling automobility until we have a gold-plated transit system," Henderson told me. "But this is not a chicken and egg problem. First you have to create the urban space. Then you can build a better system." sfbg

Read the digital version of the Guardian online at sfbg.com





BY STEVEN T. JONES

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STREETS This was the moment these indignant motorists had been waiting for. The elected supervisors were finally going to get the unelected bureaucrats at the San Francisco Municipal Transportation Agency to back off of plans to manage street parking and install new parking meters in their Western SoMa, northeast Mission, Potrero Hill, and Dogpatch neighborhoods.

Anger and frustration over the parking program has been building for more than a year (see "Pay to park," 1/24/12), and when Sup. Mark Farrell called a May 2 hearing before the Neighborhood Services and Safety Committee, SFMTA's critics put out the call and dozens showed up to voice their displeasure.

Farrell opened the hearing with a clear statement about where he stands on the issue: "I am very much against expanding parking meters into our residential neighborhoods." He also expressed opposition to the SFMTA's extension of meter hours to evenings and Sundays and said that would be the subject of another upcoming hearing.

Parking breaks

Supervisors and angry citizens fail to deter the SFMTA from managing on-street parking

"I think we're frankly on the wrong track," said Sup. Malia Cohen, who isn't on the committee but showed up just to voice the frustrations of her District 10 constituents and to help grill SFMTA head Ed Reiskin. She repeated the populist criticisms of the SFMTA, calling its goals "unattainable" and its critics "reasonable," and accusing the agency of not having a comprehensive parking management plan.

"I look forward to you saying, 'I quit, you win, no more parking meters," Cohen said to Reiskin, throwing red meat to the seething crowd, which erupted into loud, raucous, sustained applause and shouts of appreciation at the comment.

Those comments frame a defining problem in San Francisco: The city can't get to its sustainability and climate-change goals without reducing car use (see "Zero-sum future,

p. 12) -- but even mild attempts to reduce parking create populist furor.

When Reiskin took the podium to deliver his presentation, he struck an even, diplomatic tone, saying that he understands people's concerns about the issue. "Parking is a challenging, sensitive, and difficult issue. Parking matters to people," he said.

But then he went on to explain that voters and previous supervisors charged the SFMTA with managing the city's entire transportation system - Muni, cars, bikes, cabs, pedestrians, and parking - in accordance with the city's Transit-First policy, which calls for active promotion of alternatives to private automobile use in this dense and growing city.

Then he responded directly to Cohen's challenge: "I would have to respectfully decline the suggestion that we don't manage parking. We have an obligation under the

Charter to do so."

336

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BALANCING ACT

Reiskin rejects the frequent accusation that SFMTA is anti-car — and the suggestion that the agency should focus on improving Muni before it can realistically expect people to rely less on private automobiles. The reality, he said, is that the city can't make Muni or bicycling more attractive without regulating automobiles in general and parking in particular.

He said drivers who circle the blocks looking for parking spots constitute 20-30 percent of traffic in this highly congested city, and

they are the worst sorts of drivers to have on the roads. They clog traffic by stopping frequently or doubleparking, they drive in bike lanes, they do dangerous U-turns, and they are often inattentive and distracted, presenting a danger to pedestrians and cyclists.

SF EXAMINER PHOTO

BY MIKE KOOZMIN

The agency's SF Park program tries to alleviate some of that problem by using market-based pricing at meters and garages to promote turnover in high-demand areas and to ensure the availability of parking spots. But in Potrero Hill and the few other parts of the city that still have unregulated street parking, other issues arise, such as outof-town commuters parking for free all day and limiting availability in a region slated for lots of new development in the coming years.

"Parking management matters," Reiskin said, adding that without it, "we won't be able to achieve our goals of having an efficient transit system."

He cited policies in the Eastern Neighborhoods Plan that the super-



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NEWS STREETS

visors approved that call for parking management and noted growth projections that could draw another 100,000 people into San Francisco in the next 20 years.

"The competition we feel today in the public right-of-way will only grow more intense," Reiskin said.

Farrell argued that families and many individuals need cars to get around: "The use of a car is simply necessary." Reiskin acknowledged that cars are still the top transportation choice in San Francisco and they will remain so for the foreseeable future. But he said that each person who opts to use a bike, Muni, or to walk is an important gain in the efficiency of the overall transportation system, given how much space cars take up, so eliminating free parking is an important incentive.

"There is a clear relationship between transportation choices and costs," Reiskin said. "If there is free parking, a lot more people will choose to drive."

Farrell then repeated the other big criticism that gets aimed at the SFMTA over its parking management program, that it's simply a "revenue grab" that uses meter and parking citation revenue to make Muni and cycling improvements. But Reiskin said the \$200 million in revenues from parking have been fairly consistent, with increases in meter revenue being offset by declining revenue from citations (which he attributed to longer meter hours and new payment options) and lowering the rates in city parking garages to make them more competitive with street parking.

"We're lowering your rates as much as we're raising them," Reiskin said after noting that, "We'd much rather get the revenue through the meter than through citations."

Finally, Farrell got down to the crux of the criticism from car owners: why can't everything else wait until the SFMTA makes Muni more efficient and attractive? This is a cardominant culture, and people won't take the bus until it's easy and reliable. Bike advocates make a similar argument, saying completion of a safe system of bike lanes is the only way to substantially increase cycling in the city. But Reiskin said the SFMTA has to do everything at once lest traffic congestion slow the entire system.

"I know it's a challenge for you, but it's a challenge for us with how to respond to it as well," Reiskin replied to Farrell. "I don't think we have the luxury of putting one part on hold while we make up for decades of underinvestment in public transit."

Sup. David Campos said he understands the frustrations of his northeast Mission constituents and he thought the SFMTA was right to delay the implementation of parking management programs there (the revised plan comes out this summer). But he noted that many of his constituents can't afford to own a car and they need SFMTA to actively promote other transportation options: "We do need to find a way to do everything and balance this out."

FRUSTRATION WITH SFMTA

No neighborhood epitomizes the tricky balancing act on parking polices more than the northeast Mission, with its tight mix of residential and production, distribution, and repair businesses in a neighborhood where growing parking demand will be exacerbated by plans to convert the parking lot at 17th and Folsom streets into a park.

That was where the anger at the SFMTA's approach to parking reached a fever pitch last year, spawning opposition groups such as the Northeast Mission Coalition. Angela Sinicropi, who heads that group, is calling for new preferential parking permits for local residents and the PDR businesses in the area.

"It's not a preference or a choice. Vehicles are a necessary part of these businesses," said Sinicropi, who owns a photography business called Syntax Studio. "We need long-term, all-day parking."

She said her members appreciate SFMTA staff working with residents, but they're still frustrated by the agency's reliance on parking meters as the main parking management tool. Others simply slammed the SFMTA — which was set up as an independent agency that would be somewhat immune from political pressures — as out-of-control.

"The problem with the MTA is their lack of transparency and accountability," Rob Francis said.

"MTA has lost its way. They shouldn't be focused on parking. They should focus on transit," said Potrero Hill resident Jim Wilkins. "As taxpayers, we pay for the streets. We pay to maintain those streets. So we should be given priority on those streets."

"Keep things as they are and be respectful of taxpayers," said Walter Bass, a Potrero Hill property owner, blaming the "bike people" for skewing the agency's priorities. "SFMTA has lost the privilege to manage parking in San Francisco."

Reiskin sat in the front row listening to angry tirades against him and his agency for more than an hour, yet he stuck by his position that managing parking is far from a privilege — it is a difficult duty and one he doesn't intend to shirk, even as he tries to heed the public's concerns.

In the end, the supervisors didn't really chasten the SFMTA, as its critics had hoped for.

Farrell seemed content to declare, "There are no other plans to expand parking meters throughout San Francisco," after Reiskin said he's not planning to go beyond the five parking management areas now being created.

"I hope MTA was listening to the public comments and concerns," Cohen offered, hoping the hearing will somehow alleviate the shitstorm from some of her car-driving constituents.

And Campos closed with perhaps the only real conclusion that could be drawn from this hearing: "This won't be the last time we'll be talking about this issue." **SFBG**

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Biking hot spots

Cycling in San Francisco is only as safe as its weakest links, so here are a few spots that need attention

BY STEVEN T. JONES

steve@sfbg.com

STREETS When a four-year-long court injunction against new bicycling improvement projects in San Francisco was finally lifted in 2010, there was great hope in the cycling community that the city would rapidly move forward on completing its long-planned network of bike lanes.

Feeding that optimism, Mayor Ed Lee, Board President David Chiu, and other top officials

set ambitious goals to increase cycling, even though they did little to provide funding that was up to the task or overcome the political opposition that inevitably arises to projects that take space from cars (see "20 percent by 2020," 5/8/12).

San Francisco is still a long way from emerging into even double digits in terms of the percentage of vehicle trips taken by bike, and a big part of that is many people don't feel safe or comfortable fighting with cars for space

on the roads. They want bike lanes throughout the city, ideally more of the physically separated cycletracks that debuted a few years ago on Market Street.

So, on Bike to Work Week 2013, we're taking a look at some of the cycling hot spots in the city, places where the San Francisco Bicycle Coalition and other advocates have been pushing for pivotal bike safety improvements, the opposition they've encountered, and the status on those improvements. sfbg

This has become the hottest of hot spots in recent weeks, with an SFMTA plan for cycletracks shot down by local residents and businesses who complained about the loss of parking spaces on this narrow and increasingly congested corridor. SFBC is organizing to restore the bike lanes, starting with a May 14 event at its office.

MASONIC AVENUE

Cars turning left from Fell onto Masonic, which bisects the bike-friendly Panhandle, used to make this one of the most dangerous spots in the city, a problem that was largely solved with a special bikesignal light. Next, the SFMTA is proposing to take a lane from cars on that fast-moving thoroughfare and install bikes lanes all the way to Geary, with important funding decisions on that project coming

FELL & OAK STREETS

There's finally been

some recent progress to this short but important east-west connection after years of delays and broken promises. Cycletracks on each busy street to connect the Wiggle to the Panhandle were approved in October, with an appeal denied the next month as Fell got new striping. But it was only in the last week that Oak finally got two blocks of temporary bike lanes, with parking spaces still standing in the way of the final block.



MARKET STREET

Cyclist demand is causing mini Critical Masses everyday during the morning and evening commutes on mid-Market Street. Yet despite the fact that the last two mayors long ago called for private cars to be removed from this showplace thoroughfare, Market is a traffic mess and will probably remain so for awhile without fresh political will. The Better Market Street project has delayed improvements to 2017, and its planners this year offered the daffy idea of banning bikes from Market and forcing them over to Mission.

THE EMBARCADERO

To help improve access to and views of the waterfront during this year's America's Cup, the SFBC is aggressively pushing for a pilot project with a two-way cycletrack along the bay side of the roadway. Meanwhile, the SFMTA is now

doing a long-term transportation study that will inform approval of the Warriors Arena and the Giants/Anchor Stream development at Pier 48, which will hopefully fund the Blue-Greenway bike path along the waterfront.

After years of political haggling and community meetings, the SFMTA is finally on the verge of approving bicycle and pedestrian improvements on this car-clogged artery. The latest plans call for one-way cycletracks running next to the sidewalks on both sides of the street separated by a raised median with street trees separating riders from rows of parked and moving cars.

CESAR CHAVEZ BLVD

This busy street got some much needed improvements earlier this year, with good bike lanes on the eastern portion, clearer signage for automobiles approaching the confusing maze as Chavez crosses I-280, and pedestrian safety improvements. Now the city just needs to continue what it started and complete the bike-lane link all the way to Valencia.



Improving people's ability to safely ride bikes to and through McLaren Park, the SFMTA has designed and approved a road diet along Mansell that includes a two-way cycletrack and pedestrian path from Brazil to University, after a series of multilingual community meetings.

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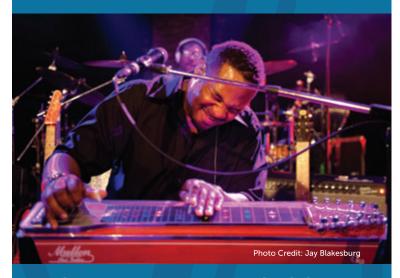
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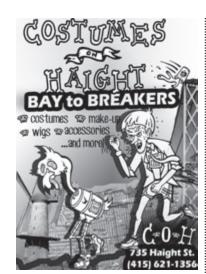
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ONE KEARNY LOBBY

A walk through the Financial District at night is a journey into Mad Men nostalgia — further back, even, as elaborately sculpted Neo-Gothic lintels from the early 1900s beckon over entranceways, dramatically by the spacious lobbies within. Contemporary takes are worth searching out as well. Redeveloped century-old beauty One Kearny's tiny new lobby, designed by IwamotoScott Architecture and entitled Lightfold (because we brand our lobbies now), is a wee swooner of luminescent stalactites, a.k.a. "an array of digitally-fabricated wood veneer lanterns" and bright, odd angles. Like all good entryways, it draws you fully in.



Nice builds

AIA SF Awards highlight cool new architecture

BY MARKE B.

marke@sfbg.com

streets "Oh, we're doing pretty well right now," a hunky contractor with Cahill Construction said with a wink at a chic party a couple weeks ago. He was referring to the building boom that's hitting SF, its slender cranes teetering across our skyline like a stilettoed bacherorette party drinking its way down Polk Street. In terms of new build, 2010s SF is the new 1990s Berlin (somebody wrap our Reichstag, already). And while some of the design is surpris-

ingly gorgeous, and we thankfully haven't fallen yet for too much trendy starchitect stuff, a lot of it is a bit perfunctory to say the least. For a region that produced visionary architects from A.G Rizzoli to Ant Farm (and the often gorgeous infrastructure of your personal computer), you'd think we could push beyond stacked glass boxes lined in travertine and looming USB-like forms a tad more.

Practicality intrudes, of course, and while we wait for this, one of the richest and most creative places on earth, to develop a contemporary street vernacular to replace those awful '90s SoMa live/work lofts, there's a lot of loveliness hitting our streets, This year's American Institute of Architecture SF Awards, which took place April 25, were abuzz with great, recently completed projects that focused on groundup design that was practical, sustainable, inventive, and just plain neato. Here are a few winners that caught my eye, mostly because I had seen them in action on my weekly walks through the city and beyond. Their worth a closer look on your own jaunts. (See more winners at www.aiasf.org.) sfbG



RICHARDSON APARTMENTS

Designed by David Baker + Partners (snappy sage of green design Baker is SF's closest thing to a starchitect) and run by Community Housing Partnership, this Hayes Valley supportive housing complex is named for Drs. Julian and Raye Richardson, who started Marcus Books in the Fillmore, the country's oldest black book store. It houses 120 formerly homeless tenants as well as several businesses, and its swoop of natural materials and neighborhood-brightening color "seek to repair the site of a collapsed freeway with homes."

HAYES VALLEY PLAYGROUND

Hayes Valley has gotten so congested at this point, its need for some space to breathe is critical — and with patricia's Green being pretty much overrun and Hayes Valley Farm about to disappear under a cloud of construction, it's only getting worse. This groovy clubhouse and playground design by WRNS Studio (in association with the Trust for Public Land) updates the 1958 Parks and Rec space with some bright color, fun contraptions, and spacious feel, creating a safe space for kids to "foster an appreciation of nature and social gathering."

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NEWS STREETS

LAND'S END LOOKOUT Perched above Sutro Baths, on a cliff exploding right now with colorful blooms, this exceedingly graceful 4,050 sq. ft. National Park Service visitor center is one of my new favorite places in the world. It contains a smart little cafe, oodles of info on the natural surroundings and nearby historical hot spots, and a superfriendly staff. But the design itself, by EHDD, fits so perfectly into its Point Lobos surroundings (and puts further to shame the industrial barn-like Cliff House next door) that you may find yourself lingering beyond a cappuccino to enjoy the light and light-filled space, waves frothing on the rocks far below.



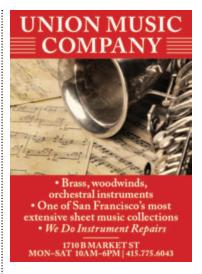
OURCADIA

The parklet movement began in San Francisco in 2010 and has now spread throughout the world, decommissioning parking spaces for more humanely amenable uses. (Maybe parklets are our new native architectural vernacular? Hope so.) Now some of the sharper ones are being institutionally recognized, like this nifty zag outside farm:table restaurant in the Tenderloin, designed by Ogrydziak/ Prillinger Architects and Reynolds-Sebastiani landscape architects. Funding by, duh, Kickstarter.



SF0 T2

The glistening, organic-futuristic San Francisco International Airport Terminal Two "elevates the passenger experience with design strategies that reduce traveler stress, promote progressive sustainability measures and highlight the airport's art installations." It also kind of makes me not want to leave.





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OSHER FOUNDATION Garry Winogrand is organized by SFMOMA and the National Gallery of Art, Washington. The international tour of this exhibition is sponsored by the Gerra Foundation for American Art

Leadership support is provided by Randi and Bob Fisher. Major support is provided by the Henry Luce Foundation, the National Endowment for the Arts. and The Bernard Osher Foundation.

Garry Winogrand, New York World's Fair, 1964; Collection SFMOMA, gift of Dr. L. F. Peede, Jr.; © The Estate of Garry Winogrand, courtesy Fraenkel Gallery, San Francisco.

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Our weekly music column explores every drunken corner of the San Francisco music scene, finding scenes within scenes, from soft (tofu) acoustic folk to hard (whiskey) thrashy punk, and everything in between.

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UNDERCOVER DELIGHTS AT KRONNERBURGER

GUARDIAN PHOTOS BY CRYSTAL SYKES



In the dark KRONNES

BY CRYSTAL SYKES culture@sfbg.com

DINING "Never judge a book by its cover" — if ever there was a place that warranted that old saw, it's KronnerBurger. Standing across from the Mission burger joint's ramshackle facade, its name spelled out on the marquee atop a grungy window display, beneath an unlit "Tonight" neon sign, it was hard to believe this was the same place I've been practically begging my friends to attend with me. As we inched closer to the entrance, we noticed a little oldfashioned TV in the window displaying the restaurant's logo on a background of static. My friend and I looked at each other warily and stepped inside chef Chris Kronner's joint.

Even around 8pm on a rather sunny evening, light inside Kronnerburger was practically nonexistent. Besides the wooden, almost -'70s inspired light fixtures at the bar in the corner of the restaurant, sources of illumination are few and far between, with only a couple of other lights scattered throughout the dining area and a Mexican-style devotional candle at every table. It took my eyes a while to adjust but once I did, I was pleased to see walls of exposed brick and ample seating. Before long, the hostess emerged from the darkness and, despite the absence of a member of our party, seated us at a table

Once our party was complete, we ordered drinks. I must say

that half of the reason I wanted to eat at Kronnerburger was to try its Carbonated Motherfucking Margarita (\$10, \$54 pitcher). But after looking over the paper menu — which included curiosity-spikers like scotchocolate milk and sasparilla Old Fashioned — I was torn between my original choice and the mysterious Stranger Juice (\$9, \$50 pitcher). A friend went for the Stranger, so I was able to get a taste of both.

As for food, both of my friends decided to get the eponymous KronnerBurger burger with a single patty (\$11, \$18 double), one with a \$4 side of bone marrow, and the other with the addition of bacon (\$3). I decided on getting a crispy Crabburger (\$14, also available grilled). For sides, we got some onion rings (\$6) and fries (\$4).

Naturally, our drinks came out first and while both the margarita and Stranger Juice were perfect choices on an unusally hot day in the city, if I had the option to reconsider, I would have ordered the Stranger Juice for myself. Loaded with gin, Aperol and I'm guessing (they're secretive) sweet vermouth, the Stranger Juice was surprisingly fresh, light, and floral. The Carbonated Motherfucking Margarita was tasty and bubbly, but a little bit too sour for me.

While waiting, my tablemates and I peered through the darkness to see what the other guests were ordering. We saw the burgers we couldn't wait to sink our teeth into and a delicious plate full of marrow and fries — a twist on

marrow and fries — a twist on French Canadian poutine, also with cheese curds and beef cheek gravy.

Once our food came out (not long) it took a while to dig in, because it really was too dark to get a good look at what was on our plate. As we waved our Jesus candles over our food, everything looked small but tasty. Small but decadent-looking patties on our burgers, a small but crispy portion of fries. We were, however, given an absolutely huge portion of onion rings. A little bit too much for the humble amount of delicious dipping sauce that accompanied it, alas. As for the taste, what can I say? The burger was moist and solid — and isn't that everything a burger should be?

For dessert, we got the only item on the menu: strawberry bread pudding. Topped with chocolate ice cream, the warm dish was so gooey and flavorful that even though we had three people sharing the small portion, we couldn't finish it.

After throwing in the towel on the dessert, we ordered a round of beers, talked some shop, and then asked for the check. When we stepped out of the restaurant around 10pm, the night was nice and warm. And while the "Tonight" sign still hadn't been lit, we wondered if it would be when we returned. SFBG

KRONNERBURGER

2379 Mission, SF. (415) 656-9871, www.kronnerburger.com

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THE SELECTOR









WAX-PAPER-WRAPPED COMEDY.

THURSDAY 5/9

CHRYSTA BELL

What kind of dreamlike, noir-ish persona does it take for David Lvnch to call vou his muse? Enter Chrysta Bell, a tall, modelesque redhead who could star as the doe-eyed femme fatale in the film director's next trippy mystery. But Bell is more than a pretty face with a penchant for stilettos. The chanteuse shines with a series of moody numbers that range from brooding to fiery in her Lynchproduced 2011 solo album, This Train (Lynch also designed the visuals for her live performance). The LP's title track evokes a Portishead-like sensibility, with Bell's plaintive intonations sailing through electric guitar reverberations. (Kevin Lee) With Emily Jane White 8pm, \$20 Bimbo's 365 Club

FRIDAY 5/10

1025 Columbus, SF

www.bimbos365club.com

"THE ROCKY HORROR SHOW 40TH **ANNIVERSARY CONCERT** TRIBUTE"

It's astounding: The Rocky Horror Show — the original stage musical that spawned the 1975 lingerieclad mother of all cult films, The



Rocky Horror Picture Show — turns 40 this year. Who better to pay tribute than Peaches Christ and friends, who're bringing Patricia "Magenta" Quinn to town for the occasion? The most-recognizable opening-credits lips ever will be performing as part of a "fully realized rock music concert" (with a cast of local musical luminaries), plus she'll be taking questions from Peaches and fans in the audience. Also, there'll be a



Rocky character costume contest, a "Time Warp Warm-up" with perform-along veterans the Bawdy Caste, and much more. A toast to Rocky! (Cheryl Eddy)

Tonight and Sat/11, 8pm (also Sat/11, 3pm), \$30-35

Victoria Theatre 2961 16th St., SF

www.peacheschrist.com

FRIDAY 5/10

KINGDOM OF NOT

Does Google Earth include Dan Carbone? He's hard to pinpoint even if, with his lolloping overgrown baby frame, he's equally hard to miss. If you go to the Garage tonight, you'll almost certainly not miss this longtime absurdist master of the tweely macabre, nor Andrew Goldfarb,



his sturdy collaborator, as the duo unpack a new trunk of treats in the gleefully unbalanced musical playroom known as Kingdom of Not (arch architects of the selfproduced CD, Journey to the Far *Side of the Room*). This evening of fresh mutterings and mischievous ditties — entitled "i am a Lie that ALWAYS tells the TRUTH" - features special guests Richard J. Berman (bass), Gray ("demon goddess"), and pioneering Texas psychedelic autoharpist Billy Bill Miller (of Roky Erickson and the Aliens). (Robert Avila)

8pm, \$10-\$20 Garage 715 Bryant, SF

www.kingdomofnot.com

FRIDAY 5/10

EIFMAN BALLET

If you think that ballet is about princesses, swans, and dancing flowers skittering across the stage in an superannuated vocabulary, Boris Eifman is the man for you. This Russian iconoclast makes works about art, passion, sex, betrayal, and power. Dance is but one element in these hugely

conceived pieces that tell stories, big-time. His long-limbed, fabulously trained dancers can do anything. They are spectacular but so are the sets, costumes, acting and music, all conceived by Eifman. He collages his own scores, and he is ruthless in taking what he thinks he needs to make his super-dramatic statements. The current piece is called *Rodin*, but don't be fooled by the title: it's as much a work about Rodin's lover and badly treated mistress, sculptor Camille Claudel. (Rita Felciano)

Tonight and Sat/11, 8pm; Sun/12, 3pm, \$30-\$92

Zellerbach Hall

Bancroft at Telegraph, UC Berkeley, Berk. www.calperformances.org

FRIDAY 5/10

GREYBOY ALLSTARS

Even the words associated with Greyboy Allstars have a certain groove to them: "boogaloo," "funk," "acid jazz." First performing together in 1994 in San Diego, the group has managed to come together since then to create five albums amid solo projects, numerous outside collaborations, and work in other industries. Every time the Allstars reunite, it stitches together of the most danceable elements of many genres — not just jazz and funk, but '80s pop, hip-hop, and even some psychrock — and the results are intriguing. These two performances at



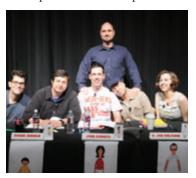
the Independent present a rare opportunity to catch 'em in action, so jump (or more appropriately, dance) at the opportunity. (Laura Kerry)

With Alan Evans Trio Tonight and Sat/11, 9pm, \$25 Independent 628 Divisadero, SF www.theindependentsf.com

SATURDAY 5/11

BOB'S BURGERS LIVE!

I don't eat meat, but I do eat Bob's Burgers. That's because Bob's Burgers are cartoons, just wholesome natural cartoons: not exactly good for you, but light on your buns. The cast of Fox's hit animated series comes to town for an evening of juicy, charbroiled, wax-paper-wrapped comedy — including stand-up, table readings, audience Q&A, and sneak previews of new episodes



— featuring the highly animated real people behind the scenes: H. Jon Benjamin (Bob Belcher), Kristen Schaal (Louise Belcher), Eugene Merman (Gene Belcher), Dan Mintz (Tina Belcher), John Roberts (Linda Belcher), and the show's creator and executive producer, Loren Bouchard, (Avila) 8pm, \$32.50

Nob Hill Masonic Auditorium 1111 California, SF http://bit.ly/bobssanfrancisco

SATURDAY 5/11

"OAKLAND INTERNET CAT VIDEO FESTIVAL"

Imagine the motor skills, emojis, and investigative aptitudes that are expended towards the perusal and dissemination of internet cat videos. Now envision the United States' gently slipping global profile, our general disdain of forward thinkers, and disappointing affinity for environmentally rapey mineral extraction processes. Is it such a stretch to believe a cat lovers movement could save the world? We could take this daylong festival, with its locally made cat vendors, cat-themed aerial acrobatics, and of course, lineup of furry clips projected onto Oakland's Great Wall that are

CONTINUES ON PAGE 24 >>

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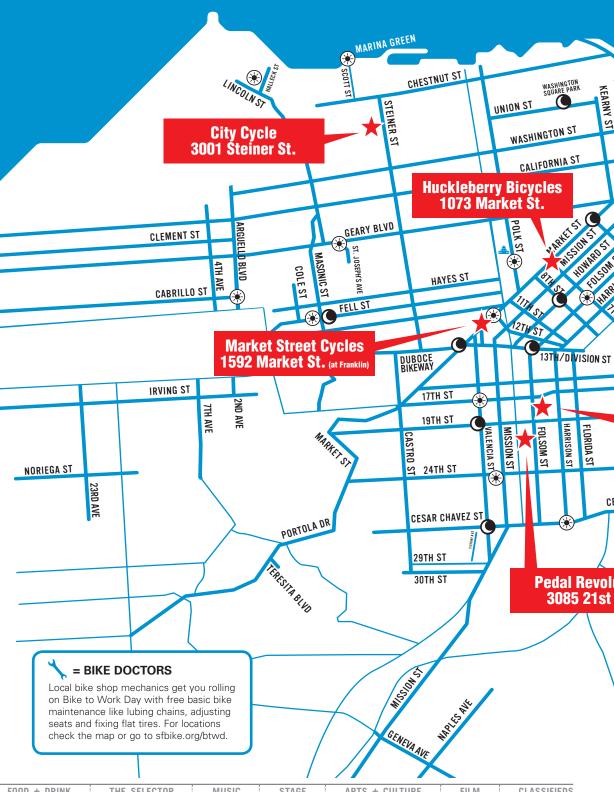




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Without Reality



February 15-June 9, 2013



Zhou Xiaohu, The Crawl of Bystanders (detail), 2003-2005

There is No Utopia

Without Reality There is No Utopia is organized by the Centra Andaluz de Arte Contemporáneo (CAAC), Seville, Spain

EDIA SPONSOR: GUARDIA





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SATURDAY/11

CONT>>



oft-watched in the privacy of our homes — and turn it into a rallying moment. Cat lovers, turn your golden eyes upon the future! Click your way to Barack Obama's website and meow your concern over fracking tactics that will leave the world a worse place for our tiny, furry babies! But first, one more video of Lil Bub breathing loudly. Okay, now go. (Caitlin Donohue) 3-10pm, \$10-\$75

Great Wall of Oakland West Grand between Broadway and Valley, Oakl.

www.oaklandcatvidfest.com

SATURDAY 5/11

ART INDUSTRY OPEN STUDIOS

With 10,000 square feet of space, American Steel Studios resembles a museum more than a studio space. But in museums, the art has been completed; the walls are still and quiet. Within American Steel, on the other hand, sculptors, architects, and inventors



buzz with creativity and work. During this weekend, the buzz will increase with studio tours, performances, and artist talks as the venue invites the public into a place that

has played a significant role in Oakland's recent arts boom. And as an added bonus, American Steel also contains a brewery that will participate in the event. Not many museums can claim that. (Kerry)

Through Sun/12 Noon, free American Steel Studios 1960 Mandela, Oakl. www.americansteelstudios.com



SUNDAY 5/12

JIM JAMES

Jim James, sometimes billed as Yim Yames, has howled and hopped his way to folk-rock royalty with his bombastic performances and killer vocals as the frontperson for My Morning Jacket. Circuital, MMJ's most recent full-length, bridged the gap between folk jams and radioready hits with its catchy hooks and sunny choruses. In his solo work, James is slightly more mellow, but still delightfully, uncompromisingly, eccentric. No matter what moniker he performs under, James will always be one hell of a performer. The Fillmore's



hallowed ground is the perfect match for his bizarre theatrics and unmatched charisma. (Haley Zaremba) With Cold Specks 8pm, \$31 Fillmore 1805 Geary, SF www.thefillmore.com

SUNDAY 5/12

MOTHRA

Celebrate Mother's Day this year with the most massive maternal monster of them all — Mothra! Award-winning writer August Ragone, author of Eiji Tsuburaya: Master of Monsters, which looked at the life of the Japanese special effects legend (among his many creations: the beloved winged *kaiju*), hosts a screening of Ishiro Honda's 1961 Mothra as part of Will Viharo's excellent "Thrillville" series. Prepare to settle on some comfy couches (pro-tip: the New Parkway serves pizza and beer), listen to Ragone share secrets and behind-the-scenes photos about the making of the movie, and sing along with the two tiny twin fairies as the glorious destruction begins! (Sean McCourt) 6pm, \$6

New Parkway 474 24th St., Oakl. www.thenewparkway.com

MONDAY 5/13

YNGWIE MALMSTEEN

Coming to prominence in the early 1980s, guitarist Yngwie Malmsteen blew away listeners with his classically-inspired shredding and a flashy style that displayed his incredible technical

prowess on the instrument. The virtuoso has released a slew of metal and rock records that show off his scorching solos, but he has also put out albums featuring classical and orchestral compositions and collaborations with groups such as the Czech Philharmonic Orchestra. Malmsteen, whose latest effort, *Spellbound*, came out last year, continues to hone his fancy fretwork — and occasionally makes headlines for his off-stage antics as well. Don't miss out on your chance to see him "unleash the fury!" (McCourt)

With Burning Heat

8pm, \$32

Regency Ballroom

1300 Van Ness, SF

www.theregency
ballroom.com



TUESDAY 5/14

"THE SOCIAL NETWORK EFFECT WITH NICHOLAS CARR"

"If Terrence Malick were given a lobotomy, forced to smoke seven joints in rapid succession, and ordered to make the worst TV advertisement the world has ever seen, this is the ad he would have produced." Nicholas Carr was unkind on his blog to Facebook's first television commercial, but he saves his most potent invective against Facebook, Google and other internet behemoths that have taken hold in society. The former Harvard Business Review executive editor argues such sites are hindering our ability to remember information, connect with others and consume media. His 2011 book. The Shallows: What the Internet is Doing to Our Brains, is a harrowing treatise on how the World Wide Web is shaping us more than we are shaping it.

Tonight, he's in conversation with former Wired editor Thomas Goetz. (Lee)

7:30pm, \$22–\$27

Nourse Theatre 275 Hayes, SF

www.cityarts.net sfbg

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

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MUSIC 🕏 💇









PARIS IS BURNING. **AND PHOENIX IS FANNING** THE FLAMES.

Not from around here

French synth-pop giants Phoenix and Daft Punk tap into the alien within —

BY KIMBERLY CHUN

arts@sfbg.com

MUSIC It was a case of the French pop love that dared not speak its name, as earlier this month rumors roiled about a Coachella coupling — mon *dieu, deux!* — to truly rave about: headliner Phoenix along with possibly, just maybe, hush-hush special guest Daft Punk, returning to stage de triomphe that it dominated seven years ago. The Phoenix guest that materialized, R. Kelly, wasn't exactly the faceless freak the audience had imagined springing from the closet, and instead the mob had to cool its jets and content itself with an oldschool LP ad from Thomas Bangalter and Guy-Manuel de Homem-Christo.

The abbreviated 102-second spot saw the duo in glittery soft focus performing new single "Get Lucky" alongside Pharrell Williams and Nile Rodgers — the kind of clip you'd uncover on late-night TV during Don Kirshner's Rock Concert — and announcing Daft Punk's own special guest stars, including Nile Rodgers, Giorgio Moroder, Panda Bear, past Daft Punk collaborator Todd Edwards, Paul Williams (who must have had Phantom of Paradise-tinged flashbacks), and Pharrell Williams. Just a taste, but enough to stir the pot in the lead up to the May 21 release of Daft Punk's fourth studio full-length, Random Access Memories, on Columbia.

Is it so strange that Daft Punk and Phoenix should find their fortunes so intertwined out in the Cali desert, so far from Old World Paris and Versailles? After all, the two share a past — and a future: Phoenix guitarist Laurent Brancowitz, Bangalter, and de Homem-Christo all started out in a Beach Boys-inspired combo called Darlin'. And much like fellow French native Anthony Gonzalez's M83, the two groups are managing to find creative juices to grease their wheels out west, in the fantasy industrial complex of LA — with Daft Punk stressing the importance of a West Coast feel à la Fleetwood Mac to Memories guest Edwards, and Phoenix telling

Mars spouse Sofia Coppola's 2010 movie Somewhere.

Not to mention the fact that Bankrupt! and Memories are two of the most buzz-ridden releases of the year, particularly judging from the homemade "Get Lucky" remixes and videos already proliferating online. Long gone are the old rockist daze the same that slurred "Disco sucks" - when French rock was derided as just another thing an entire country does wrong, like loving Jerry Lewis. Thoughts surely far from the minds of Daft Punk obsessives, though from the start the duo's vocoder-obscured vocals and helmeted visages proudly proclaimed, "We're alien, a.k.a. not from around here." That tease is the name of Daft Punk's space-rockin' game this time around, taking control with a carefully orchestrated marketing campaign after a humbling day job scoring a sorry Tron sequel.

Working with its biggest crowd of collaborators yet, Daft Punk appears to be bursting the mythic bubble of an enigmatic twosome working solo behind the decks, letting others into the party, circling back to its clubland origins, and reaffirming that, as "Get Lucky" goes, its "ends were beginnings."

And though indie seems leached of meaning, Phoenix sounds far deprived when it came to ideas for Bankrupt! Nate Chinen of the New York Times may quibble with Mars's Dadaist "word salad" — why not attack a fellow for singing with an accent? — but then Phoenix isn't the first band to privilege the sound of lyrics over content. Bankrupt! isn't as "experimental" as promised early on, but it's by no means as polished and predictable as your average Killers

Starting with title and extending to the cover symbolism of a lucky peach, and the busy little rickshaw of an orientalist motif on opener "Entertainment," Phoenix sounds as if it's grappling with a Daft Punky notion of alien-ness, too - and the global economics of pop success, having hit it big at the height of an economic downtown with 2009's Wolfgang Amadeus Phoenix. The distorted, bristling synths grinding beneath songs like "The Real Thing," in fact, make Bankrupt! one of the noisier mainstream rock albums of recent years. Scope out the lonely cries of the entitled asking to have their names put on lists on "SOS in Bel Air," the fluty synths opening the languorous "Trying to Be Cool," and hear the sound of a band conveying the seduction — and anxiety — of too many bright lights, big cities, and marathon tours and responding by mainly turning up on the volume.

So why French pop and why now? In fits and starts, leaps and stumbles, Daft Punk and Phoenix are creating less a pop language of diplomacy than a kind of lingua franca between classic sunny pop hooks, Beach Boys style, and the allmighty often-electronic groove, be it analog or digital, IDM or EDM, boyish or girlish, human or alien.

LPs like Memories hark to another time, while satisfying on the primal level of da funk. As Pharrell Williams has said of "Get Lucky," "The only click track they had was the human heartbeat, which makes it really interesting because these are robots." So how does the sunlit, smoggy terroir of the west touch two French aliens and a band of Versailles refugees? Perhaps we'll know when Daft Punk unveils Memories even further out West: May





MTV that its new CD, Bankrupt!, was inspired by its work on Thomas





MUSIC NIGHTLIFE

HOUSE OF STANK Spark up odyssey.



BY MARKE B. marke@sfbg.com

ilidi ke @ Sibg.coli

SUPER EGO Happy 45th birthday to Specs, my favorite bar in the city. The Capitan cocktail at La Mar is drink of the year so far. I think I finally get Daft Punk. There will probably soon be a "high-end" "gay" "strip" club called the Randy Rooster in the Castro, but you can't make it rain — tips are donated at entry to a favorite charity, the dancers only strip to g-strings, and there'll be upscale food. (It sounds positively Mormon.)

The winner of How Weird Street Faire was homegrown genius Larry Gonnello Jr.'s Boombox Affair, the back alley stage with the wiredtogether boomboxes, this killer six-hour set (tinyurl.com/boomboxweird), and a perfect respite from the overflow of looky-loos this year. And that proposal by Mark Leno for bars in Cali to stay open until 4am? It died in committee, much like Roxxxy Andrews' hair (I don't even know who that is) — mostly due to the twisted machinations of the California Police Chiefs Association, who said it would mean more drunks on the road. Absolutely untrue! And this is why we can't ever have nice things. My goddess, even the bars in Anchorage, Alaska can stay open longer than ours. Guess I'll just have to keep my Scooby Doo flask polished and at the ready in my tubesock.

BOO WILLIAMS

I am so very excited for this. A Chicago house legend and true sweetie who knows soul biz like nobody — except maybe his Strictly Jazz Unit partner in crime Glenn Underground. The Housepitality weekly does it again.

Wed/8, 9pm, \$10. f8, 1192 Folsom, SF. www.housepitalitysf.com

AFROLICIOUS 6-YEAR

Six years of this awesome Latin funk and Afro jazz collectives dance floor vibes. As always, groovy brothers Pleasuremaker and Senor Oz preside over the festivities, full of live goodies and sweaty hotties, so good it's taking over two nights.

Thu/9 and Fri/10, \$8-\$15 per night. Elbo Room. 647 Valencia. SF. www.elbo.com

DERRICK MAY

Oh hi, Detroit originator of techno. Fri/10, \$20. 9:30pm-3:30am. Public Works, 161 Erie, SF. www.publicsf.com

KITSUNE CLUB NIGHT

Poof! It's the return of that special-smart French hyperdisco feeling, as beloved label Kitsune spreads its pixie dust around with Fred Falke, Chrome Sparks, and our own Aaron Axelsen.

Fri/10, 9pm, \$17. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

ODYSSEY

The best and most freakish roving house party is at it again, this time bringing in the energetic and gorgeous W. Jeremy and Christy Love of NYC's House of Stank and Get Up Recordings.

Fri/10, \$10, 9:30pm-3:30am. Public Works, 161 Erie, SF. www.publicsf.com

PUSH THE FEELING

"An all locals, disco-heavy night of music," too-cute promoter Kevin Meenan promises, somewhat surprisingly, for this installation of his monthly boundary pushing night, with Beat Broker on decks and plaza performing live.

Fri/10, 9pm, \$5. UndergroundSF. 424 Haight, SF.

WOLF + LAMB, SOUL CLAP

The two greatest bromances of the retrorebuild decade, these two male duos melted minds when they Frankensteined tunes from the 1950s-2000s (emphasis on the 90s) into exotic-sounding hybrids of moody funk and deep house. Now everyone's taken their cues — what will they pull off next?

Sat/11, 9pm, \$20. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

KIM ANN FOXMAN

She has the tightest style — sound + vision — of anyone going right now, melting late '80s and early '90s sonic signifiers into a sophisticated semiotic code that packs the dance floor every time. Funky Mother's Day!

Sun/12, 10pm, \$10. Holy Cow,

1535 Folsom, SF. www.honeysoundsystem.com **sfbg**

26 SAN FRANCISCO BAY GUARDIAN EDITORIALS NEWS FOOD + DRINK THE SELECTOR MUSIC STAGE ARTS + CULTURE FILM CLASSIFIEDS



DEAD WINTER CARPENTERS PLAY GREAT AMERICAN MUSIC HALL FRI/10.

Music listings are compiled by Emily Savage Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www. sfbg.com/venue-guide for venue information Submit items for the listings at listings@sfbg. com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 8

ROCK/BLUES/HIP-HOP

Andy Cabic and Eric D. Johnson Band, Neal Casal, Bart Davenport Chapel. 9pm,

Michael Barrett Johnny Foley's Irish House.

Born Ruffians, Moon Kings Slim's. 8pm,

Great American Cities, Kallisto, DJ Creepy B Elbo Room. 9pm, \$8.

"Johnny Foley's Dueling Pianos" Johnny Foley's Irish House. 9pm. With Michael C. vs.

Laura Stevenson Band, Field Mouse, Haunted Summer Bottom of the Hill. 9pm,

Low Magic, Yellow Dress, Jaberi and Deutsch Rickshaw Stop. 8pm, \$10. Tom Odell, Cillie Barnes Café Du Nord. 9:30pm, \$15.

Joshua Radin, My Name is You Great American Music Hall, 8pm, \$41 Teddy Riley and Blackstreet featuring Dave Hollister Yoshi's San Francisco. 10pm,

Two-Tone Steiny and the Cadillacs Biscuits and Blues. 8 and 10pm, \$15. **Kurt Vile, Steve Gunn** Independent. 8pm,

JAZZ/NEW MUSIC

Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia, 7pm, free. Hammond organ soul jazz blues party with Big Bones Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free

Edward Schocker Meridian Gallery, 535 Powell, SF; www.meridiangallery.org. 7.30nm \$8-10

Sophisticated Ladies Rite Spot Café, 2099

Folsom, SF; www.ritespotcafe.net. 9pm, free Terry Disley's Rocking Jazz Trio Burritt Room, 417 Stockton, SF; www.mystichotel. com. 6-9pm, free.

FOLK/WORLD/COUNTRY

Daniel Seidel Plough and Stars. 9pm Curt Yagi and the People Standing Behind Me, Katie Garibaldi, Salet, Lauren Sturm Brick and Mortar Music Hall. 8pm, \$8.

DANCE CLUBS

Debut DNA Lounge. 8pm, \$5 suggested donation. SFEIC students showcase their work in a hair and make-up show, with DJ

Timba Dance Party Bissip Baobab. 10pm, \$5. Timba and salsa Cubana with DJ Walt

THURSDAY 9

ROCK/BLUES/HIP-HOP

Allah-Las, Blank Tapes Chapel. 9pm, \$17. Chrysta Bell, Emily Jane White Bimbo's 365 Club. 8pm, \$20.

Brasil Couches, Old & Gray Amnesia. 9pm. Cloud Cult, JBM Independent. 8pm, \$17. Paula Cole Yoshi's San Francisco. 8pm,

An Evening with Chris Thile and Michael Daves" Great American Music Hall. 8pm, \$19

French Cassettes, Ash Reiter, yOya, Annie Girl and the Flight Bottom of the Hill. 9pm,

Glitter Wizard, Carlton Melton, Joy

Hemlock Tavern. 8:30pm, \$8. **Gunshy** Johnny Foley's Irish House. 10pm,

"Johnny Foley's Dueling Pianos" Johnny Foley's Irish House. 9pm. With Nathan Temby vs Michael C

Machine Gun Kelly Regency Ballroom. 8pm, Rolando Morales Biscuits and Blues, 8 and

Picture Atlantic, Little Daylight, Finish Ticket Rickshaw Stop. 9:30pm, \$10. Plus Popscene DJs.

Spanish Moss, Feeding People, Holy Wave, Mr. Elevator and the Brain Hotel

Thee Parkside. 9pm, \$5.

That1Guy, Captain Ahab's Motorcycle Club Café Du Nord. 9pm, \$15.

Zodiac Death Valley, Leopold and His Fiction, Sporting Life, Rusty Maples, DJ Neil Martinson Brick and Mortar Music Hall. 9pm. \$10.

JAZZ/NEW MUSIC

Hammond organ soul jazz blues party with Chris Siebert Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.

Tin Cup Serenade Rite Spot Café, 2099 Folsom, SF; www.ritespotcafe.net. 9pm, free.

FOLK/WORLD/COUNTRY

Haesemeyer Lost Church, 65 Capp, SF; www.thelostchurch.com. 8pm, \$15. Tipsy House Plough and Stars. 9pm.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$8-15. Six-year anniversary celebration with hosts Pleasuremaker and Señor Oz, plus the Afrolicious 12-piece band, DJ Smash, J Boogie, and Captain Planet.

DAMSF DNA Lounge. 10:30pm, \$10-20. Hip-hop performance showcase.

DJ Kaos, Mozhgan, Jason Greer Monarch, 101 Sixth St, SF; monarchsf.ticketfly.com. 10pm, \$10.

8bitSF DNA Lounge. 9pm, \$11. Chiptunes with DJ Cutman, A_Rival, E.N. Cowell, and

Pa'lante! Bissip Baobab. 10pm, \$5. Electrocumbia, dancehall, and soca with DJs Juan G., El Kool Kyle, and Mr. Lucky.

FRIDAY 10

ROCK/BLUES/HIP-HOP

Acid Mothers Temple and the Melting Paraiso UFO, Tjutjuna, 3 Leafs Bottom of the Hill. 10pm, \$12

B.A.P. (Best.Absolute.Perfect.) Warfield. 7:30pm, \$40-100.

Body and Soul Johnny Foley's Irish House.

Chris Duarte Group Biscuits and Blues. 8 and 10pm, \$20. Dead Winter Carpenters, Cody Canada and

the Departed Great American Music Hall. 9pm, \$16.

Justin Townes Earle Chapel. 9pm, \$20-25. Greyboy Allstars Independent. 9pm, \$25.

CONTINUES ON PAGE 28 >>



MUSIC LISTINGS

"Johnny Foley's Dueling Pianos" Johnny Foley's Irish House. 9pm. With Greg Zema, Nathan Temby, and Michael C.

Pokey LaFarge, West Coast Ramblers Rickshaw Stop. 9pm, \$13-15.

Of Montreal, Wild Moccasins Slim's. 9pm,

Paul Collins Beat, Courtney and the Crushers, the Cry Thee Parkside. 9pm, \$10. Lydia Pense and Cold Blood featuring Rick Stevens Yoshi's San Francisco, 8 and 10pm.

Secret Chiefs 3 Café Du Nord. 9:30pm,

Technicolors, Fictionist DNA Lounge, 8pm.

Thrive!, Dewey and the Peoples, Sono Vero. Da Mainland Brick and Mortar Music

444 Jessie Street

FRIDAY MAY 10 - 9PM

CHROME SPARKS · AARON AXELSON

KITSUNE CLUB NIGHT FEATURI

MEZZANINE

Hall. 9pm, \$15.

Tomihara, Fox and the Law, Tokyo Raid Hemlock Tavern, 9:30pm, \$8.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured

space.

Mike Burns Rite Spot Café, 2099 Folsom, SF; www.ritespotcafe.net. 9pm, free.
Regina Carter, John Blake, Jr. SFJAZZ, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$20-40.

Hammond organ soul jazz blues party Royal Cuckoo, 3203 Mission, SF; www.royal-cuckoo.com. 7:30-10:30pm, free.

FOLK/WORLD/COUNTRY

Big Lion, Rich McCulley Plough and Stars. 9nm

Room

AFROLICIOUS SIX-YEAR ANNIVERSARY

GREAT AMERICAN CITIES KALLISTO, ACREATURES PLUS FASHION SHOW BY JOZIE T (P KOK)

Underskore Orchestra, Sour Mash Hug Band Amnesia, 9pm, \$5

DANCE CLUBS

THU 5/9

Afrolicious Elbo Room. 9:30pm, \$8-15. Six-year anniversary celebration with hosts Pleasuremaker and Señor Oz, plus the Afrolicious 12-piece band and DJ Smash. DJ What's His Fuck Pop's Bar, 2800 24th St, SF; (415) 401-7677. 9pm, free. Oldschool punk and metal. Indie Slash Amnesia. 10pm. With DJ Danny

Kitsune Club Night Mezzanine. 9pm, \$17. With Fred Falke, Chrome Sparks, and Beni. Makossa West Bissip Baobab. 10pm, \$5. Classic salsa, funk, Afrobeat, reggae, and more with DJs Wonway Posibul and Joe Quixx.

That 90s Dance Party DNA Lounge. 10pm, \$7-9. With DJs Devon, Netik, Sage, Starr, and

Myster C.
TBMA, Syd Gris, DJ Icon, Ultraviolet Monarch, 101 Sixth St, SF; monarchsf.ticketfly.com. 10pm, \$10.

SATURDAY 11

ROCK/BLUES/HIP-HOP

Big Blu Soul Revue Grant and Green. 9pm,

Blame Sally, Lia Rose Great American Music Hall. 9pm, \$26-31.

Jay Brannan, Rin Tin Tiger, Plastic Arts Bottom of the Hill. 9pm, \$14 Bright Grey Wing, Rebecca Pronsky, Eight Belles Amnesia, 6:30pm, \$7. Fonseca Regency Ballroom. 8pm, \$38. Greyboy Allstars Independent. 9pm, \$25. Hanalei, Divided Heaven, Rob Carter,

Keeley Valenting Thee Parkside, 3pm, free "Johnny Foley's Dueling Pianos" Johnny Foley's Irish House. 9pm. With Michael C., Greg Zema, and Nathan Temby, K'Jon Yoshi's San Francisco. 8 and 10pm, \$24-28

Kids on a Crime Spree, Number One Smash Hits, Manatee Hemlock Tavern. 9.30nm \$7

Man or Astro-Man?, Terry Malts, Ogres Bimbo's 365 Club. 9pm, \$18. Meat Sluts, Thee Merry Widows, Dirty **Shakers** Bender's, 800 S. Van Ness, SF; www.bendersbar.com. 10pm, \$5. Kate Nash Chapel. 9pm, \$18-20

Rose Windows, Extra Classic, Zig Zags Thee Parkside. 9pm, \$8.

Rustangs Riptide. 9:30pm, free Secret Chiefs 3 Café Du Nord, 9:30pm.

'Slim's Goes British: Revue #3" Slim's 8:30pm, \$15. With RaveUps, Blondies. Haunted by Heroes, and Whitecliff Rangers with special guest Girl Named T. 8:30pm,

Lavay Smith and Her Red Hot Skillet Lickers Biscuits and Blues, 8 and 10pm.

2 Men Will Move You Amnesia 9pm Wild Rumpus Salle Pianos, 1632 C Market, SF; www.wildrumpusmusic.org. 8pm, \$15-

Wolf + Lamb, Soul Clap, Pillowtalk, Nick Monaco Mezzanine. 9pm, \$10-20. X-Static Johnny Foley's Irish House. 10pm,

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured

Regina Carter SEIA77 201 Franklin SE www.sfjazz.org. 11am (family matinee), \$5-15, and 7:30pm, \$25-60. **Cottontails** Rite Spot Café, 2099 Folsom, SF; www.ritespotcafe.net. 9pm, free.

FOLK/WORLD/COUNTRY

Flux Pavilion, Cookie Monsta, Funtcase, Brown and Gammon, Roksonix Warfield. 9pm. \$42

Fogo Na Roupa, DJs Ras Rican, Sake One, and Epic, live percusion by Quique Padilla Bissip Baobab, 10pm, \$5, Fundraiser for Mission Girls Violence Prevention Program. **Lovebirds** Plough and Stars. 9pm. **Mision Flamenca** Bissip Baobab. 7:30pm,

\$15.



FRI 5/10
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DA MAINLAND 5/10 MISSION DIVE-BAR CLUB 5/11 ALCOHOLACAUST PRESENTS: CHIX-FEST ALL-GIRL BANDS WITH

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MUSIC LISTINGS

DANCE CLUBS

Bootie SF DNA Lounge. 9pm, \$10-15. Mashups with A Plus D and others. Cockblock Rickshaw Stop. 10pm, \$10. Queer dance party with DJs Nuxx and Zax. **Dark Days** Eagle. 3-6pm. Lady Bear and her Dark Dolls host this beer bust (tickets benefit the AIDS Emergency Fund) with beats from

DJ Le Perv and guests. Tormenta Tropical Elbo Room. 10pm, \$5-10. With resident DJs Shawn Reynaldo and Oro11, and guest DJ Quality.

SUNDAY 12

ROCK/BLUES/HIP-HOP

Karina Denike and friends Rite Spot Café, 2099 Folsom, SF; www.ritespotcafe.net.



Hydrophonic, My Victim, Bad Bones

Jack Champion Thee Parkside. 4pm, free. Buddy Miller and Jim Lauderdale, Max Gomez Great American Music Hall. 8pm,

Dave Moreno and friends Johnny Foley's Irish House. 10pm, free.

Rotten Sound, Early Graves, Hellbeard, Aurgurs, Parasitic Explosion DNA Lounge. 7:30pm, \$16.

JAZZ/NEW MUSIC

Regina Carter and Carolina Chocolate Drops SFJAZZ, 201 Franklin, SF; www.sfjazz. org. 3 and 7pm, \$25-50.

Hammond organ soul jazz blues party with

Lavay Smith Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm,

FOLK/WORLD/COUNTRY

Brazil and Beyond Bissip Baobab. 6:30pm,

Hipwaders Contemporary Jewish Museum, 736 Mission, SF; www.thecjm.org. Sun, 11am. \$10-12 (kids under 18 free). Junior Brown Yoshi's San Francisco. 7pm,

Darcy Noonan, Richard Mandel, Jack Gilder, and friends Plough and Stars. 9pm. Thee Old Country Tupelo, 1337 Grant, SF; www.tupelosf.com, 4pm, free.

MONDAY 13

ROCK/BLUES/HIP-HOP

Damir Johnny Foley's Irish House. 10pm,

CONTINUES ON PAGE 30 >>





ANNIE GIRL AND THE FLIGHT MAY 02013 8:3 0 pm POORS - \$12-21+

RIN TIN TIGER THE PLASTIC ARTS

DAY MAY 12 2013 6:30PM 00083 - \$10 - 21+ HYDROPHONIC

MONDAY MAY 13 2013 8:30 PM POORS \$8 . 21 SWEAT LODGE

THE PHOTO ATLAS FATHER PRESIDENT TUESDAY MAY 14 2013 8:30 PM POORS . \$8 . 21+

PSEUDOTUNESMITH

HE APPLESEED CAST HOSPITAL SHIPS THE DANDELION WAR

CHRIS JAMES & THE SHOWDOWNS M.I.R.V. PEBBLE THEORY THE KEHOE NATION VOODOO SWITCH POLKACIDE

TBA

DISAPPEARS ENZ THE TAMBO RAYS THA . THA

BELLE NOIRE SIR SLY THE GREAT WORK JMSN
THE SOONEST DRESSES bottomofthehill.com/tickets.htm

BOTTOM OF THE HILL

8:30pm, free

Jamaican Queens, Maus Haus, Black Jeans Brick and Mortar Music Hall. 9pm, \$7. Merchants of Moonshine, DJ Quarterman





STAGE

MUSIC LISTINGS

CONT>>

Highlands, Orange Revival Brick and Mortar Music Hall. 9pm, \$10.

Yngwie Malmsteen Regency Ballroom. 8pm,

Casual Dolphins, Air Surgeon, Catharsis for Cathedral Elbo Room. 9pm, \$6. Milk Carton Kids, Barefoot Movement Great American Music Hall. 8pm, \$17-19. Sweat Lodge, Photo Atlas, Father President Bottom of the Hill, 9pm, \$8.

FOLK/WORLD/COUNTRY

Toshio Hirano Amnesia. 9pm, free. 'The Pick: Open Bluegrass Jam" Amnesia.



Gothic, industrial, and synthpop with Decay. Joe Radio, and Melting Girl.

TUESDAY 14

ROCK/BLUES/HIP-HOP

Buffalo Tooth, Joy, A Million Billion Dying Sons, Disappearing People, DJ Dahmei Brick and Mortar Music Hall, 9pm, \$9 Go Time, pseudotunesmith, Reliics Bottom

of the Hill. 9pm, \$8.

IAMX, Moto Boy Slim's. 8pm, \$20.

John Garcia Band Biscuits and Blues. 8 and 10pm, \$15.

Kisses, Sister Crayon, Astronauts etc. Rickshaw Stop. 8pm, \$10-12. Laurels, Moonbeams, Fleeting Joys Hemlock Tavern. 8:30pm, \$8. Pow, Cold Beat, Cold Circuits, Daisy World, DJ Ack Ack Ack Knockout. 9:30pm, \$6. Stan Earhart Band Johnny Foley's Irish

Steve Adamyk Band, Needles // Pins, Primitive Hearts, Adam Widener Thee Parkside, 8pm, \$7.

JAZZ/NEW MUSIC

Frisky Frolics Rite Spot Café, 2099 Folsom, SF; www.ritespotcafe.net. 8:30pm, free. "sfSoundSalonSeries: Xenoglossia/ Leishmania (Christopher Burns and Bill Hsu)" Center for New Music, 55 Taylor, SF; www.centerfornewmusic.com. 7:49pm, \$10. Terry Disley's Rocking Jazz Trio Burritt Room, 417 Stockton, SF; www.mystichotel com. 6-9pm, free.

DANCE CLUBS

'90s Hip-Hop Sample Night Double Dutch, 3192 16th St, SF; www.thedoubledutch.com. 9pm, free. With Mr. Murdock and DJ Haylow. SFBG

FRIDAY NIGHTS AT THE de Young

Death Guild DNA Lounge. 9:30pm, \$3-5.

DANCE CLUBS













Something

Join Tracy Metz, author of Sweet and Salt: Water and the Dutch, to learn about Dutch innovations for living and working near water during the Orange Friday Nights series. Enjoy a variety of water-themed performances by the Vau de Vire Society dancers and more.

Orange Friday Nights are presented in partnership with the Consulate General of the Netherlands in San Francisco.

deyoungmuseum.org/fridays

Friday, May 10 6-8:45 pm **FREE EVENTS**

Fees apply for galleries, special exhibitions, dining, and cocktails.

Images (clockwise from top left): Photograph by Adrian Arias; photograph by Marco Sanchez; photographs by Justine Highsmith; photograph by Asta Karalis; © FAMSF

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GUARDIAN

House, 10pm, free.

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- Hydrophonic Tequila Gun Club

THURSDAY 05/09 9PM • \$8 ADV & DOOR • Emily Bonn

- & The Vivants
- The Driftless Steep Ravine

FRIDAY 05/10 9PM • \$8 ADV & \$10 DOOR

- The Stu Tails
- The Wearies
- Alpha Pride

SATURDAY 05/11 9PM • \$7 ADV & DOOR

- Grand Avenue Soul
- The New Thoreaus Keith Alan Mitchell

SUNDAY 05/12 8PM • \$6 ADV & DOOR

- hunters.
- Dorian Finch
- Mosaics

MONDAY 05/13 8PM • \$FREE

 Open mic with **Brendan Getzell**

TUESDAY 05/14 8PM • \$10 ADV & DOOR

- Andrew Duhon
- Keren Bein
- Chris Cotton

WEDNESDAY 05/15 8PM • \$8 ADV & DOOR

- The Gravel Spreaders
- Three Times Bad
- 1 Man Banjo

THURSDAY 05/16 9PM • \$5 ADV & DOOR

- Huntinanny
- · Bad Bad
- MUSIC Carver Cortez

6

Hyper Buzz

FRIDAY 05/17 9PM • \$8 ADV & DOOR

- Tiki Houseman
- Paul Manousos
- · Sit Kitty Sit
- G.G. Tanaka Electric Band

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WED, MAY 8, 6PM, NO COVER! CREPESCULE DJ 2LOOSE & DR. DUMDUM POST PUNK, NEW WAVE, CINEMATIQUE

9:30PM, NO COVER!
MODS V. ROCKERS
GRAND FINALE! MOD/R&B/PUNK/POP/GARAGE RARITIES

THU, MAY 9, 7PM, FREE!

BORN 2 LATE! W/DJ COOL JERK
605/70S PSYCH, SOUL, FUNK, FUZZ & FREAKOUTS FROM AROUND THE WORLD!

10PM, NO COVER!
FESTIVAL '68 10PM ROCKSTEADY, EARLY REGGAE & SKA SELECTORS: ADAM & DJ VANESSA

FRI, MAY 10, 7:30PM, \$8
PHILISTINES • MOHAWK LODGE

10PM, \$5
LOOSE JOINTS!
DIS TOM THUMP/ DAMON BELL/CENTIPEDE
BREAKS/HIP HOP/LATIN/AFROBEAT/MORE!

SAT, MAY 11, 6:30PM, \$5/\$10

WRITERS WITH DRINKS

VERONICA BELMONT, THAISA FRANK,
SETH HARWOOD, JANIS COOKE NEWMAN
MATTILDA BERNSTEIN SYCAMORE,

10PM, \$5

EL SUPERRITMO!
EL KOOL KYLE Y DJ ROGER MÁS
CUMBIA, DANCEHALL, SALSA, HIP HOP

SUN, MAY 12, 7:30PM, \$8 GIRLS W/ GUNS -NIGHTGOWN - TBD

MON, MAY 13, 9PM, NO COVER!
YOUNG & MODERN
DJ MODERN GEOFF
605, 705, 805 SOUL SOUL!!!

TUE, MAY 14, 6PM, FREE!

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30 SAN FRANCISCO BAY GUARDIAN CLASSIFIEDS **EDITORIALS** FOOD + DRINK THE SELECTOR STAGE ARTS + CULTURE NEWS

BLACK WATCH OPENS IN THE DRILL COURT AT SAN FRANCISCO'S MISSION ARMORY.

PHOTO BY SCOTT SUCHMAN

C who we

BY RITA **FELCIANO** arts@sfbg.com

DANCE When Charles Anderson returned from a performing and choreographing career in New York 11 years ago to start a chamber-size contemporary ballet compa-

ny, it seemed fair to wonder whether the Bay Area really needed another one. In the intervening years he certainly, and justifiably, has put his Company C Contemporary Ballet on the map. He assiduously assembles contemporary choreography that, at the very least, has a tenuous relationship to ballet. If there are missteps, and there are some in almost in every program, he nonetheless manages to offer a generous and broad spectrum of perspectives. You walk away glad that you came.

In the most recent program — which was performed in San Francisco May 2-4 and travels to Walnut Creek this week - his dancers dove into a smorgasbord of world and company premieres with gusto. Only Anderson's own 2007 Boléro, choreographed to you-know-what, has been previously danced by this well-trained troupe.

What Anderson has not yet found is a good (and affordable) San Francisco venue to showcase his fine company. This season he tried out Z Space, an inviting theater, albeit one that could benefit from updating its lighting system. And for ballet dancers, who often have flying exits, Z Space's lack of wing space is a problem. Momentum needs to be truncated to avoid crashing into the

Company dancer David Van Ligon's world premiere, Natoma, in particular needs to be seen on a more suitable stage. Set to an odd

NEWS

assemblage of scores by iconoclast composer Zoe Keating, Natoma runs out of steam about halfway through. Yet this is an honest attempt to deal with traditional structures seen through contemporary eyes. Laura Hazlett's simple costumes (black bathing suits for the women, tights and white top for the men) nicely highlighted the dancers' lines.

Multiple premieres highlight

Company C Contemporary Ballet's

spring program

COMPANY C'S KRISTIN LINDSAY

PHOTO BY ROSALIE O'CONNOR

Van Ligon bowed to convention with a central pas de deux (for gorgeous Edilisa Armendariz and Connolly Strombeck), and three couples and a female duo (Laura Dunlop and Kristin Lindsay) that also framed the pas de deux. Yet he reconfigured this set-up into a number of everchanging variations that gave Natoma a satisfying sense of elasticity. Wisely, perhaps influenced by Keating's stab at minimalism, he pared down his vocabulary to basic steps and unisons in conjunction with flowing arms. Still, at times one wanted more richly textured choreography. Pleasing was the design's clarity, though it put in relief both the dancers' strengths and their weaknesses.

The appropriately-named A Modest Proposal, from John Bohannon (concept and text) and Carl Flink (direction and choreography), was a fresh, clever, and amusing smashing of verbosity against the succinctness of art, entertained without a whiff of Swiftian sarcasm. Trying to explain complex scientific facts with more and more words, and worse, with PowerPoint, is useless,

narrator Ryan Drummond. Do it through dance. When the ensemble, having swirled around Drummond, stepped out of their overalls and into Hazlett's diaphanous white for an airy, fluid finale, you could almost believe him.

Dennis Nahat's 1970 Ontogeny named for the process of life forms' individuation, in case you slept through biology class — received a stunning interpretation. Using Karel Husa's densely-layered, Pulitzerwinning String Quartet No. 3, Nahat excellently drew on the resources of modern dance and ballet to suggest eroticism and struggle as a biological necessity. With a powerful and nuanced Jacqueline McConnell and a vulnerable and athletic Tian Tan in the leads, Nahat's angular yet expansive choreography looked as vibrant and edgy as it must been over 40 years ago.

A surprise addition was Anderson For Your Eyes Only, a splendid duet, originally performed for a hearing-impaired audience. Chantelle Pianetta and Bobby Briscoe, he a head taller than she, sensitively explored the give and take of an on/off relationship. Performed in silence, you heard their footfalls, the exertion of their breath, even the swish of their pants.

Anderson's Boléro closed the program. It's a good enough Spanishflavored work for an over-used score. But perhaps it's one that choreographers just have to get out of their systems. sfbG

COMPANY C CONTEMPORARY BALLET

Thu/9-Sat/11, 8pm; Sun/12, 1pm, \$23-\$45 Lesher Center for the Arts 1601 Civic, Walnut Creek www.companycballet.org

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at

THEATER

Black Watch Drill Court, Armory Community Center, 333 14th St, SF; www.act-sf.org. \$100. Previews Thu/9-Sat/11, 8pm. Opens Sun/12, 7pm. Runs Tue-Sat, 8pm (Tue/14, show at 7pm; also Wed and Sat, 2pm); Sun, 2pm. Through June 16. American Conservatory Theater presents the National Theatre of Scotland's internationally

acclaimed performance about Scottish soldiers serving in

Vital Signs: The Pulse of an **American Nurse** Marsh San Francisco, 1062 Valencia, SF:

www.themarsh. org. \$15-50. Opens Sun/12, 7pm. Runs June 16. Registered nurse Alison Whittaker returns to the Marsh with her behind-the-scenes show about working in a hospital



reasons to be pretty San Francisco Playhouse. 450 Post, Second Flr, SF; www.sfplayhouse.org. \$30-100. Wed/8-Thu/9, 7pm; Fri/10-Sat/11, 8pm (also Sat/11, 3pm). Completing a trilogy of plays about body awareness and self-image (along with The Shape of Things and Fat Pig), Neil LaBute's reasons to be pretty begins with a misconstrued remark that quickly gathers enough weight and momentum to tear three sets of relationships apart in the span of a two-hour play. The SF Playhouse production begins with a bang, but terrific acting and polished design can only make up so much for a script that feels flawed, barely scratching the surface of the whys and wherefores each character has internalized an unrealistic view of the importance of conventional beauty standards. (Gluckstern) Sam I Am: A Processional of Short Plays and

Prose About Samuel **Beckett** Bindlestiff Studio 185 Sixth St, SF; www. pustheatre.com. \$10-20. Fri/10-Sat/11, 8pm Performers Under Stress remounts and revamps its series of short plays and pieces by Samuel Beckett. this time staging it throughout the basement quarters of Bindlestiff Studio, where audiences are led around an economical maze of performance spaces. Opening weekend consisted of too much text and too little in way of staging ideas, espe cially with several spoken selections of Beckett prose

(which have reportedly since been dropped from the program). The best of what remains (in a program of six short plays total) includes Valerie Fachman's respectable performance as the disembodied "mouth" of the brilliant Not I; and James Udom and Geo Epsilany's duet in *Rough for Theatre I*. (Avila) **Sex and the City: LIVE!** Rebel, 1760 Market, SF; trannyshack.com/sexandthecity. \$25. Wed, 7 and 9pm. Open-ended. Why was Sex and the City not conceived of as a drag show in the first place? Velvet Rage Productions mounts two verbatim episodes from the widely adored cable show, with Trannyshack's Heklina in a smashing portrayal o SJP's Carrie; D'Arcy Drollinger stealing much of the show as ever-randy Samantha; Lady Bear as an endearingly out-to-lunch Miranda; and ever assured, quick-witted Trixxie Carr as pent-up Charlotte. (Avila)

Steve Seabrook: Better Than You Marsh San Francisco, 1062 Valencia, SF; www.themarsh. org. \$15-50. Thu, 8pm; Sat, 8:30pm. Extended through May 18. The bitter fruit of the personal growth industry may sound overly ripe for the picking, but Kurt Bodden's deftly executed "seminar and its behind-the-scenes reveals, directed by Mark Kenward, explore the terrain with panache, cool wit, and shrewd characterization. As both writer and performer, Bodden keeps his Steve Seabrook just this side of overly sensational or maudlin, a believable figure, finally, whose all-too-ordinary life ends up something of a modest model of its own. (Avila) Talk Radio Actors Theatre of San Francisco, 855 Bush, SF; www.actorstheatresf.org. \$26-38. Wed-Sat, 8pm. Through June 15. Actors Theatre of San Francisco performs Eric Bogosian's breakthrough

Tinsel Tarts in a Hot Coma: The Next Cockettes Musical Hypnodrome, 575 10th St, SF; www thrillpeddlers.com, \$30-35, Thu-Sat, 8pm. Through June 1. This is Thrillpeddlers' third Cockettes revival, a winning streak that started with Pearls Over Shanghai, While not quite as frisky or imaginative as the production of Pearls, it easily charms with its fine songs, nifty routines, exquisite costumes, steady flashes of wit, less consistent flashes of flesh, and de rigueur irreverence. (Avila) The Waiting Period Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$25-50. Fri, 8pm; Sat, 5pm. Through May 18. Brian Copeland (comedian, TV and radio personality, and creatorperformer of the long-running solo play Not a Genuine Black Man) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. Note: review from an earlier run of the same production. (Avila) SFBG

ONGOING

Acid Test: The Many Incarnations of Ram Dass Marsh San Francisco, 1062 Valencia, SF; www. themarsh.org. \$15-50. Fri, 8pm; Sat, 5pm (Sat/11, show at 8pm). Through May 18. Playwright Lynne Kaufman invites you to take a trip with Richard Alpert, a.k.a. Ram Dass (Warren David Keith), as he recounts times high and low in this thoughtful, funny, and sometimes unexpected biographical rumination on the quest for truth and meaning in a seemingly random life by one of the big wigs of the psychedelic revolution and (with his classic book. Be Here Now) contemporary Eastern-looking spirituality, (Avila)

Boomeraging: From LSD to OMG Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Tue, 8pm. Through May 28. Comedian Will Durst performs his brand-new solo show. Dirty Dancing: Live! Dark Room, 2263 Mission, SF; dirtydancinglive-fbe.eventbrite.com. \$20. Fri-Sat, 8pm. Through May 25. Watermelons will be carried, lifts will be attempted, eyes will be hungry, and nobody better put Baby in a corner.

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all

Last Love Mojo Theatre, 2940 16th St, SF; www.mojotheatre.com. \$30. Thu-Sun, 8pm. Through May 19. Mojo Theatre performs Peter Papadopoulos' play about two couples struggling through "the landmines of love."

Little Me Eureka Theatre, 215 Jackson, SF; www.42ndstreetmoon.org. \$25-75. Wed, 7pm Thu-Fri, 8pm; Sat, 6pm. Through May 19. 42nd Street Moon performs Neil Simon's outrageous

The Lost Folio: Shakespeare's Musicals Un-Scripted Theater, 533 Sutter, Second Flr, SF: www. un-scripted.com. \$10-20. Thu-Sat, 8pm. Through May 18 Un-Scripted Theater Company performs a fully-improvised, full-length musical inspired by Shakespeare

The Merry Wives of Windsor Buriel Clay Theater, African American Art and Culture Complex, 762 Fulton SF- www african-americanshakes org \$10-35. Sat, 8pm; Sun, 3pm. Through May 26 African-American Shakespeare Company performs a twist on the Shakespeare classic, set in an urban neighborhood in the 1950s

"PlayGround Festival of New Works" Various venues, SF and Berk; www.playground-sf.org. \$15-40. Through May 26. The 17th fest presented by "San Francisco's incubator for a new generation of playwrights" includes the PlayGround Film Festival, staged readings of four new full-length plays, a fullyproduced program of six short plays, panel discus-

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THE SAN FRANCISCO ALBUM PROJECT:

VALENCIA ST. SAN FRANCISCO

ARTS + CULTURE







Let it all out

Shout! fosters artistic expression for female veterans

BY LAURA KERRY

arts@sfbg.com

VISUAL ART Dottie Guy had a difficult time in 2006. In addition to the death of her grandfather, she was recovering from surgery for an injury to her ankle and foot that she had sustained on duty in Iraq. She started taking pictures as motivation to walk around and to reclaim a sense of purpose.

This year, Guy is one of the artists participating in a one-night art exhibition presented by Shout!, an initiative to support female veterans in the Bay Area. Primary organizer Star Lara asked Guy to submit a photo to an event that, in its fifth year, will include several different media — photography, painting, sculpture, drawing, writing, and music — made by 22 vets. As a result of Lara's outreach efforts, this year's event has grown so much that she had to turn artists away.

Lara is the Women Veterans Coordinator at Swords to Plowshares, a nonprofit that helps veterans transition back to civilian life. Leaving the military in 2007 after serving on active duty for 12 years, she knows the hardships of adapting, particularly those that affect women. As more women enlist, she explains, the gender-specific problems become increasingly defined. Female veterans now represent the fastest growing homeless population, yet they seek help through Veteran Affairs at far lower rates than men do.

Issues also stem from public perception. People understand what it means when they see a man with a military pin, but Lara often hears the question, "Is your dad in the military?" Society resists the idea of a female veteran.

And when civilians do know about a woman's military service, another problem arises: the tendency to reduce all aspects of her persona to her veteran identity. For Guy, the exhibition provides an opportunity to showcase another side of her-



ONLY IN SAN FRANCISCO: SHOUT! ARTIST DOTTIE GUY'S BAY TO BREAKERS MOMENT PHOTO BY DOTTIE GUY

self. Though her life revolves around veterans — she works at the VA — she is also a photographer, and her photography does not directly address military service.

Guy snapped her Shout! photo at Bay to Breakers a couple of years ago when she stumbled across a woman in a top hat and fake moustache shouting into a bullhorn next to a man wearing a polar bear mask. It is a quirky image one could find in few places besides San Francisco. "I embrace the ridiculous stuff," says Guy. "Being in the military, there's not much room to celebrate that. You'd never see somebody walking around in a mask like that, unless it meant trouble."

Another Shout! artist, JoAnn Martinez, has only recently begun to experiment with military subjects. For her second year in the show, she has submitted comics derived from dialogues she has heard within the female veteran community. By undertaking this new comedic mode of art, she hopes she can not only share a creation she's proud of besides her family and work (she started the nonprofit Women Veterans Connect), but also communicate a digestible message to the non-veteran community. "Instead of complaining, let's laugh about it," she says.

Not only do Martinez's comics convey a therapeutic levity, but they also contain an expressive subtext; they are printed on homemade paper created in response to the Combat Paper Project, in which workshops instruct veterans how to create paper pulp from their shredded military uniforms.

Extending the practice beyond Shout!, Martinez is seeking female veterans to submit stories about their uniforms for a Shotwell Paper Mill

limited-edition book created using the same fabric-turned-paper method. So far, the stories range in tone, some reflecting a similar lightness to Martinez's comics; one woman tells how after she painted her toenails, the Iraqi heat melted the polish and she had trouble removing her socks.

Lara has also participated in the project, an experience she found restorative in part because it involved breaking down and reclaiming an object laden with intense experiences, but primarily because of the work's collectivity. After talking with fellow female veterans while their hands were busy cutting, she says, "It was no longer about the trauma that brought you to the table — it was about what you took from the table." (The Combat Paper Project also inspired Lara's contribution to this year's Shout!, a piece that involved her "painting the shit out of" her last uniform.)

Though Lara does not consider herself a fine artist, Shout! presents an opportunity to share the voice of her small group within a greater context. In the Women's Building, a hub of action in the Mission, the event will enact her idea that women veterans comprise a subset of larger existing communities and should be reached as such.

Lara says that without focusing on trauma, without involving policy, services, or outreach, Shout! offers a chance for artists like Guy and Martinez to declare, "I am a woman and a veteran, and here's how I express myself." sfbg

SHOUT!: ART BY WOMEN VETERANS

Wed/8, 6-9pm, free San Francisco Women's Building 3543 18th St, SF swords-to-plowshares.org/shout

32 SAN FRANCISCO BAY GUARDIAN FOOD + DRINK MUSIC CLASSIFIEDS **EDITORIALS** THE SELECTOR STAGE

BY CAITLIN DONOHIIF

caitlin@sfbg.com

STREET SEEN The mural was neatly rendered in aerosol, with an expert's eye for color. It read "Facebook." Surrounding text bubbles proclaimed "poke," "write on your wall," and "Î'll find something to put here" to the denizens of Sixth Street.

Tech-based graffiti? If you're up on the Bay Area art scene, the juxtaposition won't come as any surprise — the companies building the Internet have emerged as major supporters of professional street art.

"The influx of tech companies has affected our business at all levels." says Daniel Pan, founder of SoMa's 1AM Gallery. Pan and his team exhibit works by local graff legends and recently came under attack by conservative SF Chronicle columnist C.W. Nevius for 1AM's retail space, which sells one of SF's best selections of street art sprays and tools.

The gallery also facilitates corporate graffiti workshops like the one that gave birth to the aforementioned 2010 Facebook mural. and arranges custom murals for techland's stomping grounds. Last month, the gallery released a mobile app perfect for capturing, cataloguing, and searching for one's favorite pieces of street art all over the world.

"On a very fundamental level, tech has allowed the street art scene in San Francisco, and worldwide, to spread faster and further than ever," Pan says.

1AM is by no means the only site of this pairing. Though Facebook may have led the way for the tech-street art connection, having tapped artist David Choe to do its office walls back when the company was still in its Palo Alto offices, you can now see murals in the YouTube office park — and in many tech companies across the Bay.

Among the experts with whom I spoke for this story, many attributed the trend to the fact that the new tech elite is much younger than the leaders in other industries.

"They share a lot of the same values." Vikki Tobak of the Palo Alto Arts Commission told me. "[Street art] is young, DIY, there's no pretense. It's very 'of the generation' in terms of who works at these companies."

Tobak points to various ways the two worlds are interfacing. Eyebeam's Graffiti Research Laboratory is the maker of "L.A.S.E.R. Tag," a system that allows artists to project digital tags onto buildings from a distance of hundreds of meters. Re+Public's reality augmenting mural app allows street art fans to travel through time at NYC's famed Bowery wall and





Walls of the Internet

-----The street art-tech connection -----

digitally hallucinate via animations and 3D effects in Miami's Wynwood Walls mural complex. Locally, Tobak sees the in-progress University Avenue tunnel mural project that will transform a major pedestrian connector in one of Silicon Valley's first cities as an example of how street art-style work has gained traction among techies. Zynga neighbor Project One Gallery hosts tech happy hours within walls covered in murals by acclaimed visual artists.

Contemporary SF gallerist Catharine Clark says it would be a mistake to say that street art is the only art form in which the tech community is interested. The annual

Zero1 art-tech festival (www.zero1. org) explores a vast array of art forms, and few street artists are included on the program. The high-powered tech couple of Yahoo CEO Marissa Meyer and investor-philanthropist Zachary Bogue will chair this week's opening gala of SF's artMRKT art fair. Clark says as wealthy techies age, their taste for art will mature as it does for any collector. But she does see a logical reason behind any propensity that does exist to line programmers' offices with works once seen on the blocks of the Mission District.

"I would imagine if you're a company in the Bay Area and you're thinking about what's been

endorsed on a larger level of the art world outside the Bay Area, it would be the Mission School aesthetic," she tells me in a phone interview. "That has been accepted by the art world, but still has something youthful and cool about it."

Many of the mural artists who've been closely tied to the tech community have little to do with street art's historical legacy.

Ian Ross has found major success in his fluid live paintings, landing a year-long residency at the current Facebook offices after one of his live works proved popular at the company's campus café. He's since done work for AdRoll, Lyft, Livefire, and other firms. Recently, he and wife Daniele Rocha opened a gallery in the tech-heavy neighborhood near AT&T Park where they highlight other artists' works, many of whom have found similar levels of support working for tech companies and collectors.

"People really respond and appreciate street art in the tech world." Ross says. "It's a much more unpretentious format. People don't need to know anything about art to get something out of the experience."

"Ian's work is vibrant, energetic, and his style is flexible and adaptable," writes AdRoll president Adam Berke in an email shortly after our photographer captured shots of Ross creating a looping green and black piece during an AdRoll office party. "We think these attributes match our own values as a company and are common characteristics among the people that work here."

But Ross is also quick to note that what he does is different than. say, the artists of Wild Style. "I personally don't think one should call themselves a street artist if they are producing this work completely legally," he says. "[Street artists] often work against a lot of dangerous variables to make their work viewable in public. I appreciate the risks they take to do this."

Does it still count as street art when established subway writer Lee Quiñones paints the rooms in what became Sean Parker's Greenwich Village "Bacchus House"? What about when Facebook employees are taught the fine art of stencil-making? What do you call art that looks similar to the illicit works of graffiti's past, but is done in a context completely divorced from shadowy trainyards and unguarded rooftops?

As San Francisco culture continues to form around the rise of tech, street artists and their fans are far from the only ones pondering the importance form versus function. At the very least though, we're guaranteed some pretty walls. sfbg



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ARTS + CULTURE STREETS



FROM LEFT: ELENA MISKA. AMBER ASALY. STEVIE LOU. ISA GRASSI. AND ALEX PINGIS

MISKA PHOTO BY JESSICA WOLFROM; ASALY, LOU, GRASSI PHOTOS BY STEPHANIE SESIN; PINGIS PHOTO BY CORTNEY CLIFT





34 SAN FRANCISCO BAY GUARDIAN **EDITORIALS** NEWS FOOD + DRINK THE SELECTOR MUSIC STAGE ARTS + CULTURE FILM

On the run



BY L.E. LEONE

le.chicken.farmer@yahoo.com

IN THE GAME Who's Ryan Raburn, and what has he done with Ryan Raburn?

The Cleveland Indians bench-warmer's last-three-days box score looks like this: 11/13 H/AB, 5 R, 4 HR 9 RBI. For those of you who don't speak box-score-ese, that translates (roughly) to WTF???!!

And in case you don't speak that-kind-of-ese, either, imagine me writing a Shakespeare play, all of a sudden, down the coffee shop. No, I am not accusing Raburn of plagiarism. Nor am I accusing myself of taking PEDs. I'm just saying ...

The Warriors, yay!

But the real big basketball story, from an alternative weekly standpoint, of course, was NBA journeyman Jason Collins outing himself all over *Sports Illustrated*.

Then — while almost everyone in the world, Kobe Bryant included, was patting Collins on the back, cheering him on, and just generally being happy about it (Tim Hardaway included) — ESPN's Chris Broussard said some really goddamn extraordinarily dumb things on "Outside the Lines."

Personally, I was most impressed with the number of times he said *openly* when he said, "Personally, I don't believe that you can live an openly homosexual lifestyle or an openly premarital sex between heterosexuals ... If you're openly living that type of lifestyle ... If you're openly living in unrepentant sin, whatever it may be, not just homosexuality — adultery, fornication, premarital sex between heterosexuals, whatever it maybe be — I believe that's walking in open rebellion to God and to Jesus Christ. I would not characterize that person as a Christian."

To which his sometime colleague L.Z. Granderson, who is gay, responded, "I would love to not have premarital sex, but ..."

Hedgehog, time-traveling backwards to see what Broussard had had to say about infamous adulterer Tiger Woods, found this from a little over a year ago on ESPN's *First Take*: Broussard expressed surprise that Tiger was *still* the 2nd most disliked athlete in the U.S., according to a Nielsen pole. "The cheating on his wife — obviously that's not the right thing to do," he said, shrugging, "but ... you know, President Bill Clinton ... You know, a lot of guys have bounced back from that type of thing. So I think it boils down to: Tiger's going to have to win some majors." The ellipses are his.

Hmm ... "Not the right thing to do" vs. *that person is not a Christian*.

Yes, Mr. Broussard, you are entitled to your opinion. But what is it about openness that bothers you?

I wonder. I mean, I always feel a little withdrawn when listening to someone vomit. In Broussard's case, last week, I closed my eyes and plugged my ears and wondered if his god and his Jesus Christ liked being condescended to. What? *True* Christians sin their sexy sins in the dark. We're good with that. Just don't do it *openly*, where God and Jesus can *see* you, for crying out loud.

Sports! I wish I were going to be here this weekend, but I won't. I'll be in Rome, trying to get an interview with Pope Whoever Whoever the Whateverth about God's ophthalmological health. If I were here, though, I would go to Golden Gate Park on Saturday to cheer on the girls of Girls on the Run, an awesome nationwide after-school program that gets girls between 3rd and 8th Grade to run instead of hating on each other and themselves, like the people on TV.

The culmination of the ten-week twice-a-week program is a 5K race, and that's what's happening in the park. Girls on the Run (GOTR) has seventy-some Bay Area programs. On Saturday, more than 1000 girls will be running (or walking or skipping, or some combination of the above) alongside their volunteer coaches and adult "running buddies."

Go cheer them on!

"It's always amazing to me how many people from the community just show up to be a part of this. It's inspiring," volunteer coach Abby Pringle told me.

Pringle's an attorney. She works 40+ hours a week, and is in her third season volunteering. (There are fall and spring programs.) She likes that GOTR encourages individuality as well as team-building. And, unlike other after-school sports, it combines athletic training with "explicit conversation" and interactive exercises.

"We've been having some issues with people feeling disrespected, or name-called" in school, she said, by way of an example. Their response: to have the girls write down mean things someone had said about them on pieces of paper, then crumble those up and throw them in a pile. One at a time, the girls got to jump on that pile. Like a big pile of dead leaves.

Then they picked them all up and threw them away. **SFBG**

GIRLS ON THE RUN always needs volunteer coaches www.gotrbayarea.org

SPORTS LISTINGS

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Air Conditioning: Exercise program involving trampolines. Mondays, Wednesdays, 7 p.m.; Saturdays, 8 a.m., \$16. House of Air, 926 Mason, San Francisco, 345-9675, www.houseofairsf.com.

Air Core: Advanced trampoline workout with Kari Chalstrom. Tuesdays, 9 a.m., \$16. House of Air, 926 Mason, San

Francisco, 345-9675, www.houseofairsf.

Bay to Breakers 2013: The century-old city favorite is back for its 102nd running — with or without zany costumes — on a course from downtown to Ocean Beach. With local sponsorship (i.e., Craigslist) this year, now your civic pride need only feel tarnished by the acts of a few out-of-town frat boys. Sun., May 19, 7 a.m., \$53-\$58 for official race registration, baytobreakers.com. Howard and Beale Sts., Howard, San Francisco N/A

Bike to Work Day 2013: To prod you into bicycling to your place of employment on this of all days, the S.F. Bicycle Coalition helpfully provides 26 "Energizer Stations" featuring snacks, beverages, and free swag. "Bike Doctors" from shops like Citizen Chain, Lombardi Sports, Mike's Bikes, Mission Bicycles, and Roll S.F. will also be on hand in case you need maintenance. Thu., May 9, 5:30 a.m., free, sfbike.org/btwd. Multiple San Francisco Locations, multiple addresses, San Francisco. N/A.

Course of the Force: An Olympic-style relay — only with Star Wars toy lightsabers instead of a flaming torch — that winds its way down the California coast from Skywalker Ranch in Marin all the way to the San Diego Comic Con. 100% of proceeds from runner registration benefit local Make-A-Wish Foundations along the route. July 9-16, \$150, courseoftheforce.starwars.com. Multiple Bay Area Locations, San Francisco, N/A.

Critical Mass: Thousands of cyclists take to the streets en masse for a friendly ride to protest the automobile's stranglehold on the road. Fourth Friday of every month, 5:30 p.m., free, sfcriticalmass.org. Justin Herman Plaza, 1 Market, San Francisco, 772-0700.

Downtown San Francisco Kayak Trip: A scenic paddle along the city's central coast-line. Saturdays, Sundays, 1 p.m., \$58.50-\$75 advance, citykayak.com. South Beach Harbor, Pier 40, San Francisco, 495-4911, www.southbeachharbor.com. Family Kayak Trip: An easy jaunt designed for first-time paddlers and families. Saturdays, Sundays, 11 a.m., \$49-\$59 advance, 357-1010, citykayak.com. South Beach Harbor, Pier 40, San Francisco, www.southbeachharbor.com.

Free Bike to Work Safety Inspections: In honor of National Bike Month and Bike to Work Day (which occurs May 9 in the Bay Area and May 17 elsewhere), all Performance Bicycle outlets are offering free 25-point inspections. Through May 13, free. Performance Bicycle, 635 Brannan St., San Francisco, 856-0230, www.performancebike.com.

Golden Gate Triathalon: Classic triathalon

and shorter sprint triathalon features a run across the Golden Gate Bridge. Sun., June 9. The Sports Basement, 610 Old Mason, San Francisco, 437-0100, www.sportsbasement.com/SS_web_Presidio.asp. San Francisco Dolphin South End Running Club Weekly Runs: Each Sunday the running club meets for communal multimile runs in different areas of San Francisco. Sundays, 9 a.m., dserunners.com. Multiple San Francisco Locations, multiple addresses, San Francisco, N/A.

Second Annual Walk4Water San Francisco: Benefit walk to raise funds for Hands4Others. Sat., May 11, 9 a.m., sfwalk4water.org. Crissy Field, Marshall, San Francisco, 561-3000, www.parksconservancy.org/our-work/crissy/.

S.F. FrontRunners' Run: Each week a gay-friendly group of runners meets for a 3-to-5-mile jog from the Embarcadero to Aquatic Park. Tuesdays, 6:30 p.m., www. sffrontrunners.org. Ferry Building, 1 Ferry Building, San Francisco, 983-8000, www ferrybuildingmarketplace.com.

SF ÍndieFest Roller Disco Party: With skate rentals and music provided by the California Outdoor Roller Sports Association. First Friday of every month, 8 p.m. Continues through July 5, \$10, www. sfindie.com. Women's Building, 3543 18th St., San Francisco, 431-1180, www. womensbuilding.org.

Sunday Open Gyms: The San Francisco

Sunday Open Gyms: The San Francisco Gay Basketball Association. Sundays, \$5, www.sfgba.com. Eureka Valley Recreation Center, 100 Collingwood, San Francisco, 831-6810, www.sfgov.org.

Valor Games Far West: Cycling competition and closing ceremonies for this three-day (June 11-13) Bay Area event open to qualifying veterans with disabilities. Participation is free to eligible athletes. Thu., June 13, fwwaa.org/valorgames-far-west. Candlestick Park, 602 Jamestown, San Francisco, 467-1994. Wanderlust Yoga in the City: With yoga classes by Preadeep Teotia, Susan Hauser, Mark Morford, Janet Stone, Shiva Rea, and MC Yogi, plus performances by AcroYoga and Michelle Bouvier. Sun., May 12, noon, free with RSVP, sf.wanderlustfestival. com. Marina Green Park, 310 Marina,

San Francisco, 831-2700, www.sfgov





LAURA - Friday May 10, 8PM (Doors open 7PM)

Otto Preminger's film noir garnered 5 Academy Award nominations. Investigating the gruesome murder of lovely Laura, hard-boiled detective McPherson falls in love with the dead girl. Then Laura returns-or does she?

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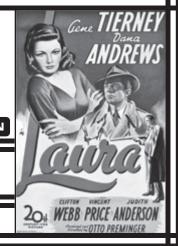
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ARTS + CULTURE SEX

STRANGE ATTRACTOR: SHANA **MOULTON'S "GREEN PORTAL 43"**



Unidentified filthy objects

----- Beyond humanoid, a universe of nasty awaits-----

BY CAITLIN DONOHUE

caitlin@sfbg.com

SEX In an email interview in advance of her Fri/10 appearance at the Center for Sex and Culture, Suzie Silver told me that her interest in alien sex was spawned by a mix of her childhood fascination with Star Trek: The Original Series, NASA's launch of the Kepler space observatory in 2009, and Isabella Rossellini's "Green Porno" short film series on the sensual activities of insects and marine animals. Silver recently co-edited (along with Christopher Kardambikis and Jasdeep Khaira) Strange Attractors, a book-DVD project (www.extraterrestialsexuality.org) that explores the notions of extraterrestrial sexuality held by 70 artists, writers, and filmmakers. If that doesn't inspire you to read the rest of this article, I give up on you.

San Francisco Bay Guardian

Please explain your fascination with extraterrestrial sexuality.

Suzie Silver Strange Attractors asks the participants and audience to try to imagine otherworldly and unknowable life-forms and sexualities. We are imagining sexual possibilities beyond gender, beyond genitalia. In my short story "Donkey Show," one of the things I describe is a live sex show made up of shape shifting platonic solids that can create pleasurable and climactic responses from all audience members. I'm attempting to envision universal ecstasy and orgasm!

SFBG Have you noticed commonalities related in true-life alien sex experiences? SB I have read some accounts, mostly online. For the most part I find them rather unimaginative and not very interesting. The focus is usually on penetration. It all seems rather BDSM, which has its appeal, otherwise how to explain the success of all those 50 Shades books? Strange Attractors attempts a polymorphous perversity: sex outside of reproduc-

THIS WEEK'S **SEXY EVENTS**

Tricks and Chickenhawks reading Wed/8, 7:30pm, free. Booksmith,

1644 Haight, SF. www.booksmith.com. Sex worker literati — Madison Young. Kitty Stryker, Carol Queen, more gather to read from a new anthology of sex worker and john experiences.

"How to Create an Effective Online Profile" Tue/14, 7-10pm, \$20. Center for Sex and Culture, 1349 Mission, SF. www.sexandculture.org. Hear back from that babe on Scruff, FetLife. or Tinder after taking this one-off seminar

tion, for pleasure, communication, joy, connection, fun, more complicated power dynamics than dominance and submission. We imagine erogenous zones in, on, and outside of every part of the body and mind.

SFBG Which contributions to Strange Attractors did you find particularly compelling?

SB I find all of the works truly amazing. Works that I'm particularly compelled by include Vanessa Roveto's extraterrestrial dating profile where the being's desirable qualities include "a body comprised mostly of healthy scrotal tissue, the ability to mimic my selves, an oral tolerance for liquid hand sanitizer, a traumatic childhood that will work in your erotic favor, and minimal bloating." In Michael Mallis and Mikey McParlane's "Love Puddles:" "In the golden fringe of a far off galaxy, an alien planet teems with exotic life. Twiggy creatures rush to an ominous volcano and rub their bodies against its glittering surface, enticing the volcano to awaken and spray its gooey chaos across the furry world." sfbg

STRANGE ATTRACTORS VIDEO SCREENING

Fri/10, 7-10pm, \$5-10 sliding scale. Center for Sex and Culture, 1349 Mission, SF. www.sexandculture.org

36 SAN FRANCISCO BAY GUARDIAN STAGE ARTS + CULTURE FILM CLASSIFIEDS **EDITORIALS** FOOD + DRINK THE SELECTOR MUSIC NEWS

ARTS + CULTURE ON THE CHEAP

Events compiled by Cortney Clift. For information on how to submit events for listing consideration, see the guidelines in Selector.

THURSDAY 9

Bike to work day Various SF locations. www. sfbike.org. 5:30am-7pm, free. Trade in a cramped morning Muni commute for an open-air bike ride today in honor of bike to work day. The SF Bicycle Coalition knows biking the hills of SF is not always an easy task, which is why it has set up 26 "energizer stations" all around the city to serve free snacks, beverages, and reusable, goodie-filled tote bags to use on your to-andfroms. Check the Coalition's site to find a station along your regular route.

Thirsty Thursday Toga Party Atmosphere, 447 Broadway, SF. www.a3atmosphere.com. 9:30pm, free. RSVP required. Revive your Animal House-esque days with a toga party. Travelers, locals, au pairs, and international students will be decked out in the finest bed sheets around. Show up before 10pm and score a free bingo card with a \$3 shot offered every time you check off a square

Britweek Design Series San Francisco Design Center, 2 Henry Adams, SF. www.babcsf.org. 4:30-10pm, \$20-25 advance. The British-American Business Council hosts this designdriven evening. The event will kick off with a panel of British and American architects and interior designers, followed by a second international panel of innovators working in product design and technology, finishing up with an after party at Project One Gallery, just down the street from the design center.

FRIDAY 10

Spirit: A Century of Queer Asian Activism Mission Cultural Center, 2868 Mission, SF. www.queerrebels.com. 8pm, \$12-20. Queer Rebels' organization for queer artists of color brings movers and shakers of the community together to celebrate 100 years of queer Asian activism. The two-day event begins tonight with performances by Eli-Coppola award winning poet Ryka Aoki, performance artist Genevieve Erin O'Brien, and more. The festivities will continue tomorrow night with a panel discussion and film screenings.

SATURDAY 11

Pet Week kick-off Little Marina Green, Marina and Baker, SF. www.marinatimes.com. 11am-3pm, free. Soak up some sun and get your puppy fix today at Pet Week's kick-off event. Bring your favorite four-legged friend for free microchipping, watch police K-9s show off their detective skills, pick up some free goodies for Fido, and maybe even adopt a new friend. Pet adoption will be available from eight organizations including Pets Unlimited, Muttville, and Rocket Dog

Bluegrass Pickin' Picnic Dahlia Picnic Area, Golden Gate Park, SF, www.countryroundupsf com. Noon-6pm, free. If you're a fan of Golden Gate Park and bluegrass but the giant mobs of the Hardly Strictly festival bruise your gentle nerves, here is your second chance. Sponsored by the California Bluegrass Association, this afternoon is an open jam session for all who play or just like listening to bluegrass. Set up your picnic blanket early and score some free hamburgers and hot dogs while supplies last.

SUNDAY 12

Wanderlust Festival Marina Green. sf.wanderlustfestival.com. 12-5pm, free. Register online. If the daily grind of city life is taking its toll, head over to the Marina for a stress-relieving day of yoga and music. The day will begin with voga sessions led by Pradeen Teotia and Susan Hauser, Lululemon 2012 ambassador. The evening will conclude with musical performances by DJ Drez and the fittingly named MC Yogi

TUESDAY 14

Cakespy book signing Book Passage, 1 Ferry Building, SF. www.bookpassage.com. 6pm, free. Ever been stuffing your face with a red velvet cupcake or Girl Scout cookie and wondered where the recipe originated? Self proclaimed "dessert detective" Jessie Oleson Moore has

these answers and more in her new book The Secret Lives of Baked Goods: Sweet Stories & Recipes from America's Favorite Desserts, Head over to the Ferry Building to meet Moore and get a signed conv of this sweet literary treat

"Ask a Scientist: Origins of the Universe" SoMa StrEat Food Park, 428 11th St., SF. www askascientistsf.com. In this lecture hosted by UC Berkeley Professor Eliot Quataert science fanatics will learn how the universe evolved from its smooth beginnings to its current state. Quataert will focus on how gravity reigns supreme and builds up the planets, stars, and galaxies required for biological evolution. If digesting all this scientific chatter works up an appetite, fuel up at one of the ten gourmet food trucks at SoMa StrEat Food Park.

Secret San Francisco: Adventures in History Balboa Theatre, 3630 Balboa, SF. www.cinemasf.com/balboa. 6:30pm, \$10. The history of the downtown neighborhoods of San Francisco



Projects comes in. The nonprofit has been docu-

dose of SF history — west and east — short films, archival TV footage, and other historic

are well photographed and documented, but head further west and things tend to get a bit foggy. That's where the Western Neighborhood

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ISSUE DATE: MAY 15



FILM









FROM LEFT: VAMPIRE BRIDE, YELLOW LINE, AND GHOST CAT OF OTAMA POND





Crazy sexy cruel

"Girls! Guns! Ghosts!" spotlights cult studio Shintoho

BY CHERYL EDDY

cheryl@sfbg.com

FILM Long before VHS demon Sadako glared one eye through a tent of tangled black hair in 1998's Ring (American viewers may switch that to "Samara" and "2002"), another angry, swampy-coiffed dame was doing her best to scare the bejesus out of ticket buyers. The year was 1825, and the kabuki play was called Yotsuya Kaidan. Ghost Story of Yotsuya, the 1959 version of that oft-filmed tale — which contains visual motifs made famous by J-horror — kicks off the Yerba Buena Center for the Arts' titillatingly-titled "Girls! Guns! Ghosts! The Sensational Films of Shintoho" series.

Exploitation specialist Shintoho is often described as "the Japanese American International Pictures," with output likened to Roger Corman's oeuvre. The comparison is apt, what with the overlapping timelines (Shintoho was active from 1949-1961) and shared love of low-budget productions chockablock with daring, sleazy, violent, racy, and otherwise beyond-the-mainstream themes. Most of the films in "Girls!" are under 90 minutes, and a good portion of them are even shorter. Ghost Story of Yotsuya, directed by prolific Shintoho hand Nobuo Nakagawa, clocks in at a pulse-pounding 76 minutes.

It opens on a kabuki stage, with a macabre song hinting at what's to come: "the greatest horror there is," we're warned, is "the fury of a woman maddened." Though it takes nearly an hour to get to payback o' clock, that allows plenty of time to pile up just cause: sleazy samurai Iemon woos pretty, naive Iwa (played, respectively, by studio faves Shigeru Amachi and Katsuko Wakasugi) after killing her suspicious father and shoving her sister's beau over a waterfall. Unsurprisingly, he makes for a cruel, manipulative husband, using his wife for gambling collateral and feeding her "medicine for your circulation" once a younger, richer girl captures his attentions. The poison does a *Phantom of the Opera*-style number on Iwa's face before hastening her death. "I will visit my hatred upon you," Iwa's pissed-off ghost declares, and boy, does she — no VCR required.

More cranky spirits populate Ghost Cat of Otama Pond (1960), which leans heavily on (blood) red and (supernatural) green lighting effects to weave its tale of, again, revenge from beyond the grave. This time, it's revenge so patient it waits generations to cause havoc, cursing a contemporary woman who stumbles into an abandoned house when she and her fiancé keep tracing the same route through the woods in a Twilight Zone-ish frame story. (Pro-tip: maybe don't declare, "I hate cats!" when you encounter one with witchy powers.) A flashback to centuries prior explores a feud between two families that encompasses forced marriages, haunted hairpins, horrific fires, bodies tossed in the titular pond, and a monster that takes on an oddly feline form.

Of course, not all of Shintoho's films were period-pic screamers. A trio of black-and-white "Girls!" selections embrace pulpy, seedy, noirish characters and situations. Nakagawa's Death Row Woman (1960) begins, ominously, as a posh family goes duck hunting. ("You could kill a person!" someone remarks of another character's shooting skill.) Rebel daughter Kyoko (Miyuki Takakura) doesn't want to marry the man her father has picked out for her — but her stepmother and stepsister are none too pleased with Kyoko's own choice, for different reasons. When Daddy Dearest suddenly croaks, it's a death sentence for Kyoko — who is actually guilty only of being shrill pain in the ass. Lightly lascivious woman-in-prison scenes (this isn't 1983's Chained Heat or anything) are



followed by a daring, Fugitive-style escape, though ain't nobody getting justice without suffering through a vat full of melodrama first.

Even more entertaining are the two films in "Girls!" directed by Teruo Ishii: 1958's Flesh Pier and 1960's Yellow Line. Both make great use of back-alley characters, with fedoras and fishnets to spare. Flesh Pier's action is set in Ginza, as an undercover cop who's in love with a burlesque dancer investigates the city's "trade in flesh;" also undercover is a female reporter hoping to get a big scoop on same. (This film contains a fashion-show scene in which nightie-clad models smoke cigarettes on the runway.) Meanwhile, Yellow Line follows a moody hitman (Amachi again) who kidnaps a dancer (a sassy Yoko Mihara) and drags her to Kobe's red-light "Casbah" district, with her newspaper-reporter boyfriend in hot pursuit. (This film contains a hooker named "the Moor," played by a white actress in blackface.)

Not available for preview, but likely as mind-blowing as any and all of the above: Michiyoshi Doi's The Horizon Glitters (1960), described as a "black comedy about a prison break gone wrong;" Toshio Shimura's 1956 Revenge of the Pearl Queen, about a bodacious, ass-kicking female pearl diver played by Michiko Maeda (a.k.a. "the first Japanese actress to appear in a nude scene in a mainstream film" ... this film); and Kyotaro Namiki's Vampire Bride (1960), in which a scarred young dancer transforms into a horrific, hairy beast. If a picture says a thousand words, the widely circulated still from this film positively shrieks them. sfbg

"GIRLS! GUNS! GHOSTS! THE SENSATIONAL FILMS OF SHINTOHO"

May 9-26, \$8-10 Yerba Buena Center for the Arts 701 Mission, SF www.ybca.org

38 SAN FRANCISCO BAY GUARDIAN EDITORIALS NEWS FOOD + DRINK THE SELECTOR MUSIC STAGE ARTS + CULTURE FILM CLASSIFIEDS

FILM

BY DENNIS HARVEY

arts@sfbg.com

FILM While frequently spiced by dames alluring and sometimes deadly, film noir has always been intrinsically a manly-man's world. Elliot Lavine's latest Roxie noir retrospective, offering 30 features over two weeks, seems particularly heavy on vintage male charisma. Whether showcasing the seldom-noted comic chops of Humphrey Bogart, the seldom-appreciated star swagger of Victor Mature, or Cliff Robertson having an unusually credible (for the era) mental breakdown, the range of familiar and ultra-rare titles in "I Wake Up Dreaming 2013" offers a compendium of variably tough guys in tougher situations.

If you're wondering where the series' title comes from, the answer kicks things off: 1941's I Wake Up Screaming is a most enjoyable murder mystery in which Manhattan sports promoter and all-around hustler Frankie Christopher (Mature) decides on a whim to play Pygmalion and make a pretty but coarse waitress (Carole Landis) his Galatea. Once she's successfully launched as a "glamour girl," however, she proves quite the little ingrate — "Why should I go on slinging hash when I can sling other things?" she leers, preparing to bolt for Hollywood. There's no lack of suspects (including reliable sleazeballs Elisha Cook, Jr. and Laird Cregar) once she's found knocked off.

The publicity at the time focused on 20th Century Fox's big wartime pin-up and musical star Betty Grable making her dramatic debut as Landis' "sourpuss sister" (meaning she's a nice girl who disapproves of her trampy sib). But the movie belongs to Mature, a big strapping lunk who became a punch line about looksbut-no-brains Hollywood he-men. (Later career highlights include playing opposite Hedy Lamarr in Cecil B. DeMille's vapid 1949 megahit Samson and Delilah, then getting mocked two decades later in the Monkees' 1968 Head.) But he's charming, confident, and surprisingly nuanced here. Oddly, Screaming's orchestral score heavily features unaccredited lifts from "Over the Rainbow" — a standard now, but then just a song from a two-year-old movie that everybody had already forgotten.

Similarly playing a semi-respectable Big Apple man-about-town, Bogart gives a master course in magnetizing viewer attention while seeming to do very little in the next year's *All Through the Night.* "Gloves" Donahue is a gambler — surrounded by memorable flunkies including Jackie Gleason, Phil Silvers, and William Demerest — reluctantly

sucked by his busybody mom (Jane Darwell from 1940's *The Grapes of Wrath*) into investigating the death of her beloved local immigrant baker-neighbor. This being 1942, the path leads directly to Nazis — Peter Lorre, Conrad Veidt, and Judith "Mrs. Danvers" Anderson chief among them. Packed with priceless snappy patter, this comedy action hybrid may lack the "classic" cache of the star's other '40s vehicles. But it's enormous fun, even if it goes off the rails a bit toward the end.



Man up

Tough guys rule at "I Wake Up Dreaming 2013"



Another revelation in the program is Screaming's co-feature Blues in the Night, a strikingly ambitious sort of jazz musical melodrama written by Robert Rossen (director and co-writer of 1961's The Hustler) and directed by another intriguing, now-neglected talent, Anatole Litvak. Following the very rocky road traveled by a combo of white musicians seriously dedicated to "real low-down New Orleans blues," this starless effort is one of those rare B movies that packs an incredible amount of incident and depth into a relatively short runtime without ever feeling cluttered.

Some of "Screaming"'s bills are themed by director or performer. May 19 brings a double dose of 1950s Joan Crawford, with her eerie

resemblance at the time to Mrs Potatohead. Female on the Beach (1955) is a fun thriller in which she's a widow seduced and possibly menaced by Jeff Chandler, one of the era's several leading blond pinup boys. But Robert Aldrich's 1956 Autumn Leaves is something else: a May-December romance that turns into a serious treatment of mental illness, as much-younger suitor Robertson turns out to be unstable in ways less conventionally scary than credibly pathetic. Unusually vulnerable — her nervously babbling curtain speech might be the finest acting she ever did — Crawford knew this was one of her best movies, and later paid due credit to Robertson's "stupendous" performance.

Another evening pays tribute to the fascinatingly odd oeuvre of longtime industry fringe-dweller Arch Obeler, who famously made the first 3D feature (1952's Bwana Devil), but is found in more intriguing form here with two earlier black and white cheapies. Bewitched (1945) is an offbeat thriller from the POV of a pretty schizophrenic (Phyllis Thaxter), though that term is never used. Its primitive psychoanalysis is bettered by the post-apocalyptic psychodrama of 1951's Five, whose titular quartet — including a pregnant woman, a kind African American war veteran, and a fascistic white supremacist - mysteriously survive nuclear disaster but may not survive each other's personalities. Politically progressive if sometimes dramaturgically simple, it's a fascinating obscurity.

Other highlights include quintessential cult object The Monster and The Girl (1941), in which a giant gorilla takes out various corrupt underworld types whilst "Skipper the Terrier" follows its trail; ultralow-budget 1957 Mickey Spillane adaptation My Gun is Quick, with Robert Bray as a marginally less cretinous Mike Hammer than usual; the very cool 1961 British drama All Night Long, which transposes Othello into a jazzbo context (complete with Brubeck and Mingus); and last but possibly least, a double bill devoted to short-lived blonde bombshell Beverly Michaels. A hammer-voiced minor challenge to Monroe, Mansfield, and Van Doren, she was invariably cast as destructive man bait. But like Victor Mature, her performances in *Pickup* (1951) and Wicked Woman (1953) suggest a more alert, modern intelligence than she was given credit for. sfbg

I WAKE UP DREAMING 2013

May 10-23, \$10 Roxie Theater 3117 16th St, SF www.roxie.com



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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

The San Francisco International Film Festival runs through Thu/9 at the Castro Theatre, 429 Castro, SF; New People Cinema, 1746 Post, SF; Pacific Film Archive, 2575 Bancroft, Berk, and Sundance Kabuki Cinemas 1881 Post, SF. For tickets (most shows \$10-15) and complete schedule, visit festival.sffs.org.

OPENING

The Crumbles The awkward slackers and damaged hipsters of The Crumbles live in a sun-strafed. paved-over Los Angeles habitat of coffee shops, taco trucks, bookstores, budding filmmakers, and living room band practice. Darla (Katie Hipol) is slouching nowhere fast when her zany, charismatic cool-girl chum Elisa (Teresa Michelle Lee) enters the picture, looking for a place to crash. Elisa's wacky, erratic, and unreliable, but she's also capable of generating real excitement — and a mean little keytar hook — and the girls' band, the Crumbles, gets off the couch and threatens to get all involved to bust out of their shells. Though director Akira Boch never quite dips into the deep background of his characters' various dysfunctions — the threatened readings of Darla and Elisa's psychic friend never quite sheds light the first-time feature filmmaker has a real feel for the drifting, up-for-anything quality of Cali 20-somethings and an appreciation for their highs and lows that makes this familiar, loving, lets-put-on-showkids update compelling. (1:13) Roxie. (Chun) The Great Gatsby Baz Luhrmann reunites with his Romeo + Juliet (1996) star Leonardo DiCaprio for this long-awaited 3D adaptation of F. Scott Fitzgerald's classic novel. (2:22) California. Four Marina, Presidio, Vogue.

Kiss of the Damned This first feature by Xan Cassavetes isn't remotely like the Method-y angstfests her late father John used to direct (although he did act in upscale genre movies like 1968's Rosemary's Baby and 1978's The Fury). Instead, it's an homage to the erotic European horror movies of the late 1960s through early '80s, with further nods to Dario Argento, 1983's The Hunger, and other fan-bait. Mysterious Diuna (Joséphine de La Baume) is immediately attracted to hunky screenwriter Paolo (Milo Ventimiglia), and vice versa. But she's reluctant to follow through, and when he presses, she explains why: she's a vampire, albeit the respectable kind who only "hunts" wild animals When he decides that is a drawback he can deal with,



they seem set to spend an undead eternity together. Unfortunately, they soon get an unwelcome guest in Diuna's sister Mimi (Roxane Mesquida), a classic "bad girl" type who has no such compunctions about feasting on "stupid humans," and whose recklessness threatens the cover of any associated fellow vampire. Like its models, Kiss drags at times, and probably will seem too arty and slow to those attuned to mainstream current horror cinema. But if you're a dweeb enough to know who the likes of Jean Rollin and Jess Franco are, this aesthetically slavish (on a faithfully low budget) salute to their sexy-bloody vintage schlock should amuse, with Steven Hufsteter's original score an encyclopedia of vintage Eurotrash soundtrack tropes. (1:37) Shattuck. (Harvey) Love is All You Need Copenhagen hairdresser Ida (Trine Dyrholm) has just finished her cancer treatments — with their success still undetermined when she arrives home to find her longtime husband Leif (Kim Bodnia) boning a coworker on their couch. "I thought you were in chemo" is the closest he comes to an apology before walking out. Ida is determined to maintain a cheerful front when attending the Italian wedding of their daughter Astrid (Molly Blixt Egelind) — even after emotionally deaf Leif shows up with his new girlfriend in tow. Meanwhile brusque businessman and widower Philip (Pierce Brosnan), the groom's father, is experiencing the discomfort of returning to the villa he once shared with his beloved late wife. This latest from Danish director Susanne Bier and writing partner Anders Thomas Jensen (2006's After the Wedding, 2004's Brothers, 2010's In a Better World) is more conventionally escapist than their norm, with a general romanticseriocomedy air reinforced by travel-poster-worthy views of the picturesque Italian coastline. They do try to insert greater depth and a more expansive story arc than you'd get in a Hollywood rom com. But all the relationships here are so prickly — between middleaged leads we never quite believe would attract each other, between the clearly ill-matched aspiring newlyweds, between Paprika Steen's overbearing sister in-law and everyone — that there's very little to root for. It's a romantic movie (as numerous soundtracked variations on "That's Amore" constantly remind us)

ment. (1:50) Embarcadero. (Harvey) Peeples Kerry Washington and Diahann Carroll star in this Tyler Perry-produced family drama set in the

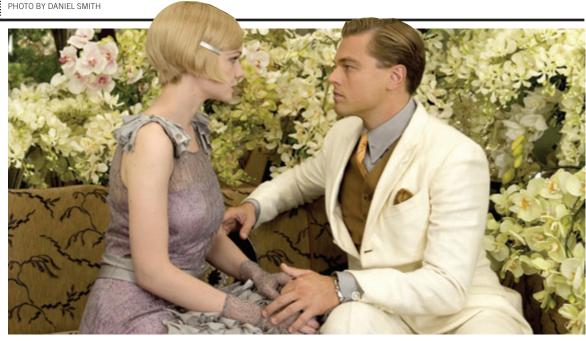
in which romance feels like the most contrived ele-

Scatter My Ashes at Bergdorf's This glossy love letter to posh New York City department store Bergdorf Goodman — a place so expensive that shopping there is "an aspirational dream" for the grubby masses, according to one interviewee — would offend with its slobbering take on consumerism if it wasn't so damn entertaining. The doc's narrative of sorts is propelled by the small army assembled to create the store's famed holiday windows: we watch as lavish scenes of upholstered polar bears and sea creatures covered in glittering mosaics (flanking, natch, couture gowns) take shape over the months leading up to the Christmas rush. Along the way, a cavalcade of top designers (Michael Kors, Vera Wang, Giorgio Armani Jason Wu, Karl Lagerfeld) reminisce on how the store has impacted their respective careers, and longtime employees share anecdotes, the best of which is probably the tale of how John Lennon and Yoko Ono saved the season by buying over 70 fur coats one magical Christmas Eve. Though lip service is paid to the current economic downturn (the Madoff scandal precipitated a startling dropoff in personal-shopper clients), Scatter My Ashes is mostly just superficial fun. What do you expect from a store whose best-selling shoe is sparkly, teeteringly tall, and costs \$6,000? (1:33) Clay, Shattuck. (Eddy)

ONGOING

The Angels' Share The latest from British filmmaker Ken Loach (2006's The Wind that Shakes the Barley) and frequent screenwriter collaborator Paul Leverty contains a fair amount of humor — though it's still got plenty of their trademark grit and realism. Offered "one last opportunity" by both a legal system he's frequently disregarded and his exasperated and heavily pregnant girlfriend, ne'er-do-well Glaswegian Robbie (Paul Brannigan) resolves to straighten out his life. But his troubled past proves a formidable roadblock to a brighter future — until he visits a whiskey distillery with the other misfits he's been performing his court-ordered community service with, and the group hatches an elaborate heist that could bring hope for Robbie and his growing family ... if his gang of "scruffs" can pull it off. Granted, there are some familiar elements here, but this 2012 Cannes jury prize winner (the fest's de facto third-place award) is more enjoyable than predictable — thanks to some whiskey-tasting nerd-out scenes, likable performances by its cast of mostly newcomers, and lines like "Nobody ever bothers anybody wearing a kilt!" (not necessarily true, as it turns out). Thankfully,

GREEN LIGHT BLUES: CAREY MULLIGAN AND LEONARDO DICAPRIO STAR IN *The great gatsby*.



English subtitles help with the thick Scottish accents. 41) Opera Plaza, Smith Rafael. (Eddy) At Any Price Growing up in rural lowa very much in the shadow of his older brother, Dean Whipple (Zac Efron) cultivated a chip on his shoulder while dominating the figure 8 races at the local dirt track. When papa Henry (Dennis Quaid) — a keeping-up-appearances type, with secrets a-plenty lurking behind his good ol' boy grin — realizes Dean is his best hope for keeping the family farm afloat, he launches a hail-mary attempt to salvage their relationship. This latest drama from acclaimed indie director Ramin Bahrani (2008's Goodbye Solo) is his most ambitious to date, enfolding small-town family drama and stock-car scenes into a pointed commentary on modern agribusiness (Henry deals in GMO corn, and must grapple with the sinister corporate practices that go along with it). But the film never gels, particularly after an extreme, third-act plot twist is deployed to, um, hammer home the title - which refers to prices both monetary and spiritual. A solid supporting cast (Kim Dickens, Heather Graham, Clancy Brown, Red West, newcomer Maika Monroe) helps give the film some much-needed added weight as it eers toward melodrama. (1:45) SF Center. (Eddy) Blancanieves If you saw the two crappy overblown Hollywood takes on Snow White last year, my condolences. This is probably its best cinematic incarnation ever not made by someone called Walt. Pablo Berger's Blancanieves transplants the tale to 1920s Spain and told (à la 2011's The Artist) in the dialogue-free B&W style of that era's silent cinema. Here, Snow is the daughter of a famous bullfighter (a beautiful performance by Daniel Giménez Cacho) who's paralyzed physically in the ring, then emotionally by the death of his flamenco star wife (Inma Cuesta) in childbirth. He can't bring himself to see his daughter until a grandmother's death brings little Carmencita (the marvelous Sofía Oria) to the isolated ranch he now shares with nurse-turned-second-wife Encarna Maribel Verdú as a very Jazz Age evil stepmother Once the girl matures (now played by the ingratiating, slightly androgynous Macarena García), Encarna senses a rival, and to save her life Carmen literally runs away with the circus — at which point the narrative slumps a bit. But only a bit. Where The Artist was essentially a cleverly sustained gimmick elevated by a wonderful central performance, Blancanieves transcends its ingenious retro trappings to offer something both charming and substantiative. Berger doesn't treat the story template as a joke — he's fully adapted it to a culture, place, and time, and treats its inherent pathos with great delicacy. (1:44) Opera Plaza, Shattuck, Smith Rafael. (Harvey) The Company You Keep Robert Redford directs and stars as a fugitive former member of the Weather Underground, who goes on the run when another member (Susan Sarandon) is arrested and a newspaper reporter (Shia LaBeouf) connects him to a murder 30 years earlier during a Michigan bank robbery. Both the incident and the individuals in The Company You Keep are fictive, but a montage of

urbs of Albany, NY — though some of his movement cohorts would probably argue that point. And as Nick heads cross-country on a hunt for one of them who's still deep underground, and LaBeouf's pesky reporter tussles with FBI agents (Terrance Howard and Anna Kendrick) and his besieged editor (Stanley Tucci) — mostly there to pass comment on print journalism's precipitous decline — there's plenty of contentious talk, none of it particularly trenchant or involving. Redford packs his earnest, well-intentioned film with stars delineating a constellation of attitudes about revolution, justice, and violent radical action — Julie Christie as an unrepentant radical and Nick's former lover, Nick Nolte and Richard Jenkins as former movement members, Brendan Gleeson as a Michigan police detective involved in the original investigation, Chris Cooper as Nick's estranged and disapproving younger brother. But their scrutiny, and the film's, feels blurry and rote, while the plot's one major twist seems random and is clumsily exposed (2:05) *Albany, SF Center.* (Rapoport) In the House In François Ozon's first feature since the whimsical 2010 Potiche, he returns some what to the playful suspense intrigue of 2003's Swimming Pool, albeit with a very different tone and context. Fabrice Luchini plays a high school French literature teacher disillusioned by his students' ever-shrinking articulacy. But he is intrigued by one boy's surprisingly rich description of his stealth invasion into a classmate's envied "perfect" family — with lusty interest directed at the "middle class curves" of the mother (Emmanuelle Seigner). As the boy Claude's writings continue in their possibly fictive, possibly stalker-ish provocations, his teacher grows increasingly unsure whether he's dealing with a precocious bourgeoisie satirist or a literate budding sociopath — and ambivalent about his (and spouse Kristin Scott Thomas' stressed gallery-curator's) growing addiction to these artfully lurid possible exposé s of people he knows. And it escalates from there. Ozon is an expert filmmaker in nimble if not absolute peak form here, no doubt considerably helped by Juan Mayorga's source play. It's a smart mainstream entertainment that, had it been Hollywood feature, would doubtless be proclaimed brilliant for its clever tricks and turns. (1:45)

Albany, Embarcadero, Smith Rafael. (Harvey) Iron Man 3 Neither a sinister terrorist dubbed "the Mandarin" (Ben Kingsley) nor a spray-tanned mad scientist (Guy Pearce) are as formidable an enemy to Tony Stark (Robert Downey, Jr.) as Tony Stark himself, the mega-rich playboy last seen in 2012's Avengers donning his Iron Man suit and thwarting alien destruction. It's been rough since his big New York minute; he's been suffering panic attacks and burying himself in his workshop, shutting out his live-in love (Gwyneth Paltrow) in favor of tinkering on an ever-expanding array of manned and un-manned supersuits. But duty, and personal growth, beckon when the above-mentioned villains start behaving very badly. With some help (but not much) from Don Cheadle's War Machine — now known as "Iron Patriot" thanks to a much-mocked PR campaign Stark does his saving-the-world routine again. If the plot fails to hit many fresh beats (a few delicious twists aside), the 3D special effects are suitably dazzling, the direction (by series newcomer Shane Black) is appropriately snappy, and Downey, Jr.

again makes Stark one of the most charismatic

superheros to ever grace the big screen. For now,

at least, the continuing Avengers spin-off extrava ganza seems justified. (2:06) Marina, 1000 Van Ness, Presidio, Sundance Kabuki. (Eddy) Kon-Tiki In 1947 Norwegian explorer and anthropologist Thor Heyderdahl arranged an expedition on a homemade raft across the Pacific, recreating what he believed was a route by which South Americans traveled to Polynesia in pre-Columbiar times. (Although this theory is now disputed.) The six-man crew (plus parrot) survived numerous perils to complete their 101-day, 4300-mile journey intact — winning enormous global attention, particularly through Heyderdahl's subsequent book and documentary feature. Co-directors Joachim Roenning and Espen Sandberg's dramatization is a big, impressive physical adventure most arresting for its handsome use of numerous far-flung locations. Where it's less successful is in stirring much emotional involvement, with the character dynamics underwhelming despite a decent cast led by Pal Sverr Hagen as Thor (who, incredibly, was pretty much a non-swimmer). Nonetheless, this new Kon-Tiki offers all the pleasures of armchair travel, letting you vicariously experience a high-risk voyage few could ever hope (or want) to make in real life. (1:58) Embarcadero. (Harvey)

No Long before the Arab Spring, a people's revolution went down in Chile when a 1988 referendum toppled the country's dictator, Augusto Pinochet, thanks in part to an ad exec who dared to sell the dream to his . countrymen and women — using the relentlessly upbeat, cheesy language of a Pepsi Generation. In No's dramatization of this true story, ad man Rene Saavedra (Gael Garcia Bernal) is approached by the opposition to Pinochet's regime to help them on their campaign to encourage Chile's people to vote "no" to eight more years under the brutal strongman. Rene's well-aware of the horrors of the dictatorship; not only are the disappeared common knowledge, his activist ex (Antonia Zegers) has been beaten and jailed with seeming regularity. Going up against his boss (Alfredo Castro), who's overseeing the Pinochet campaign, Rene takes the brilliant tact in the opposition's TV programs of selling hope — sound familiar? promising "Chile, happiness is coming!" amid corny mimes, dancers, and the like. Director-producer Pablo Larrain turns out to be just as genius, shooting with a grainy U-matic '80s video camera to match his footage with 1988 archival imagery, including the $\,$ original TV spots, in this invigorating spiritual kin of both 2012's Argo and 1997's Wag the Dog. (1:50) Shattuck, (Chun)

Pain & Gain In mid-1995 members of what became known as the "Sun Gym Gang" — played here by Mark Wahlberg, Dwayne Johnson, and Anthony Mackie — were arrested for a series of crimes including kidnapping, extortion, and murder, Simply wanting to live large, they'd abducted one well-off man (Tony Shalhoub) months earlier, tortured him into signing over all his assets, and left him for dead - yet incredibly the Miami police thought the victim's story was a tall tale, leaving the perps free until they'd burned through their moolah and sought other victims. Michael Bay's cartoonish take on a pretty horrific saga repeatedly reminds us that it's a true story, though the script plays fast and loose with many real-life details. (And strangely it downplays the role steroid abuse presumably played in a lot of very crazy behavior.) In a way, his bombastic style is

daughter, still fighting the good fight from the sub-40 SAN FRANCISCO BAY GUARDIAN **EDITORIALS** THE SELECTOR ARTS + CULTURE FILM CLASSIFIEDS NEWS FOOD + DRINK MUSIC STAGE

archival footage at the start of the film is used to place

them in the company of real-life radicals and events

from the latter days of the 1960s-'70s antiwar move-

ment. (The film's timeline is a little hard to figure, as

the action seems to be present day.) Living under an

assumed name, Redford's Nick Sloan is now a recent

ly widowed public interest lawyer with a nine-year-old

FILM LISTINGS

gling bodybuilder criminals redundantly described

here as "dumb stupid fucks." There have been worse Bay movies, even if that's like saying "This gas isn't as toxic as the last one." But despite the flirtations with satire of fitness culture, motivational gurus and so forth, his sense of humor stays on a loutish plane, complete with fag-bashing, a dwarf gag, and representation of Miami as basically one big siliconed titty bar. Nor can he pull off a turn toward black comedy that needs the superior intelligence of someone like the Coen Brothers or Soderbergh, As usual everything is overamped, the action sequences overblown, the whole thing overlong, and good actors made to overact. You've got to give cranky old Ed Harris credit: playing a private detective, he alone here refuses to be bullied into hamming it up. (2:00) Metreon, 1000 Van Ness, Shattuck. (Harvey) The Place Beyond the Pines Powerful indie drama Blue Valentine (2010) marked director Derek Cianfrance as one worthy of attention, so it's with no small amount of fanfare that this follow-up arrives. The Place Beyond the Pines' high profile is further enhanced by the presence of Bradley Cooper (currently enjoying a career ascension from Sexiest Man Alive to Oscar-nominated Serious Actor), cast opposite Valentine star Ryan Gosling, though they share just one scene. An overlong, occasionally contrived tale of three generations of fathers, father figures, and sons, *Pines*' initial focus is Gosling's stunt-motorcycle rider, a character that would feel more exciting if it wasn't so reminiscent of Gosling's turn in Drive (2011), albeit with a blonde dye job and tattoos that look like they were applied by the same guy who inked James Franco in Spring Breakers. Robbing banks seems a reasonable way to raise cash for his infant son, as well as a way for Pines to draw in another whole set of characters, in the form of a cop (Cooper) who's also a new father, and who as the story shifts ahead 15 years — builds a political career off the case. Of course, fate and the convenience of movie scripts dictate that the mens' sons will meet, the past will haunt the present and fuck up the future, etc. etc. Ultimately, Pines is an ambitious film that suffers from both its spraw and some predictable choices (did Ray Liotta really need to play yet another dirty cop?) Halfway through the movie I couldn't help thinking what might've happened if Cianfrance had dared to swap the casting of the main roles: Gosling could've been a great ambitious cop-turned-powerful prick, and Cooper could've done interesting things with the Evel Knievel-goes-Point Break part. Just sayin'. (2:20) Embarcadero, 1000 Van Ness, Piedmont, Presidio, Shattuck, Sundance Kabuki. (Eddy) The Reluctant Fundamentalist Based on Pakistani novelist Mohsin Hamid's award-winning 2007 novel, and directed by the acclaimed Mira Nair (2001's Monsoon Wedding, 2006's The Namesake), The Reluctant Fundamentalist boasts an international cast (Kate Hudson, Martin Donovan, Kiefer Sutherland, Liev Schreiber, Om Puri) and nearly as many locations. British-Pakistani actor Riz Ahmed (2010's Four Lions) stars as Changez Khan, a Princeton-educated professor who grants an interview with a reporter (Schreiber) after another prof at Lahore University — an American citizen — is taken hostage; their meeting grows more tense as the atmosphere around them becomes more charged Most of the film unfolds as an extended flashback as Changez recounts his years on Wall Street as a talented "soldier in [America's] economic army," with a brunette Hudson playing Erica, a photographer who becomes his NYC love interest. After 9/11, he begins to lose his lust for star-spangled yuppie success, and soon returns to his homeland to pursue a more meaningful cause. Though it's mostly an earnest, soul-searching character study, *The Reluctant* Fundamentalist suddenly decides it wants to be a full-throttle political thriller in its last act; ultimately it offers only superficial insight into what might inspire someone's conversion to fundamentalism (one guess: Erica's embarrassingly bad art installa tion, which could make anyone hate America). Still Ahmed is a compelling lead. (2:08) Embarcadero, Shattuck, Smith Rafael. (Eddy) The Sapphires The civil rights injustices suffered

by these dream girls may be unique to Aboriginal Australians, but they'll strike a chord with viewers throughout the world — at right about the same spot stoked by the sweet soul music of Motown. Co-written by Tony Briggs, the son of a singer in a real-life Aboriginal girl group, this unrepentant feel-gooder aims to make the lessons of history go down with the good humor and up-from-the-underdog triumph of films like *The Full Monty* (1997) — the crucial difference in this fun if flawed comedy-romance is that it tells the story of women of color, finding their voices and discovering, yes, their groove. It's all in the family for these would-be soul sisters, or rather country cousins, bred on Merle Haggard and

folk tunes: there's the charmless and tough Gail (Deborah Mailman), the soulful single mom Julie (Jessica Mauboy, an Australian Idol runner-up), the flirty Cynthia (Miranda Tapsell), and the paleskinned Kay (Shari Sebbens), the latter passing as white after being forcibly "assimilated" by the government. Their dream is to get off the farm, even if that means entertaining the troops in Vietnam, and the person to help them realize that checkered goal is dissolute piano player Dave (Chris O'Dowd). And O'Dowd is the breakout star to watch here — he adds an loose, erratic energy to an otherwise heavily worked story arc. So when romance sparks for all Sapphires — and the racial tension simmering beneath the sequins rumbles to the surface — the easy pleasures generated by O'Dowd and the music (despite head-scratching inclusions like 1970's "Run Through the Jungle" in this 1968-set yarn), along with the gently handled lessons in identity politics learned, obliterate any lingering questions left sucking Saigon dust as the narrative plunges forward. They keep you hanging on. (1:38) *Opera Plaza, Piedmont, Shattuck.* (Chun)

The Source Family Under the guidance of charismatic, luxuriously-bearded leader Father Yod (once named Jim Baker, later known as YaHoWha), the Source Family operated one of the country's first health food restaurants. They lived in a Hollywood Hills mansion, wore flowing robes, assumed dreamy new names, meditated, and studied Father Yod's custom blend of Eastern and Western philosophy and mysticism. As the home movies that comprise Maria Demopoulos and Jodi Wille's documentary, The Source Family, suggest, there were golden moments aplenty, even as the mainstream began to view the group with suspicion (and an aging Father Yod's decision to take multiple wives confused some members — particularly the woman he was already legally married to). Tapping into the group's extensive film and psych-rock music archives, as well as interviews with surviving members, *The Source* Family offers a captivating look at what had to be the most earnest (and most photogenic) cult of the 1970s. (1:38) Roxie. (Eddy)

Upstream Color A woman, a man, a pig, a worm. Walden — what? If you enter into Shane Carruth's Upstream Color expecting things like a linear plot, exposition, and character development, you will exit baffled and distressed. Best to understand in advance that these elements are not part of Carruth's master plan. In fact, based on my own experiences watching the film twice. I'm fairly certain that not really understanding what's going on in Upstream Color is part of its loopy allure. Remember Carruth's 2004 Primer? Did you try to puzzle out that film's array of overlapping and jigsawed timelines, only to give up and concede that the mystery (and sheer bravado) of that film was part of its, uh, loopy allure? Yeah. Same idea, except writ a few dimensions larger, with more locations. zero tech-speak dialogue, and — yes! — a compelling female lead, played by Amy Seimetz, an indie producer and director in her own right. Enjoying (or even making it all the way through) Upstream Color requires patience and a willingness to forgive some of Carruth's more pretentious noodlings; in the tradition of experimental filmmaking, it's a work that's more concerned with evoking emotions than hitting some kind of three-act structure. Most importantly, it manages to be both maddening and moving at the same time. (1:35) Roxie. (Eddy) SFBG

PRESENT

GUARDIAN

LANDMARK

FIRST RUN VENUES

Balboa 38th Ave/Balboa. 221-8184,

Century Plaza Noor off El Camino,

Clay Fillmore/Clay. 267-4893.

Embarcadero 1 Embarcadero Center,

Empire West Portal/Vicente. 661-2539.

www.newpeopleworld.com

1-800-231-3307.

SF Center Mission between Fourth and Fifth

Sundance Kabuki Cinema Post/Fillmore.

BAY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

(510) 972-9102.

New Parkway 474 24th St, Oakl.

(510) 658-7900.

Piedmont Piedmont/41st St, Oakl.

Rialto Cinemas Elmwood 2966 College

Shattuck Cinemas 2230 Shattuck, Berk

The following is contact information for Bay Area first-run theaters

www.balboamovies.com

Bridge Geary/Blake. 267-4893.

South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

promenade level, 267-4893.

Four Star Clement/23rd Ave. 666-3488.

Marina 2149 Chestnut. www.lntsf.com/ marina theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

New People Cinema 1746 Post

1000 Van Ness 1000 Van Ness.

Opera Plaza Van Ness/Golden Gate.

267-4893.

Presidio 2340 Chestnut. 776-2388.

Sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio, 221-8183

AMC Bay Street 16 5614 Shellmound. Emervville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980

Cerrito 10070 San Pablo, El Cerrito.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Magick Lantern 125 Park Place Point Richmond (510) 234-1404

(510) 464-5980.

Ave. at Ashby, Berk. (510) 433-9730.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

REP CLOCK

Schedules are for Wed/8-Tue/14 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified

ANSWER COALITION 2969 Mission, SF; www. answersf.org. \$5-10 (no one turned away for lack of funds). The Battle of Chile: The Power of the People (Guzmán), Wed, 7.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6-10. "Revelcade Applause Night," shorts by Bay Area filmmakers, Fri, 8.

CASTRO 429 Castro, SF: (415) 621-6120, www. castrotheatre.com. \$8.50-13. •Badlands (Malick, 1973), Wed, 7, and Electra Glide in Blue (Guercio, 1973). Wed. 8:50. San Francisco International Film Festival, Thu. See festival.sffs.org for schedule. •John Dies at the End (Coscarelli, 2012), Fri, 7, and The Rambler (Reeder, 2013), Fri, 8:55. "Marc Huestis presents: Mother's Day with Mommie Dearest:" Mildred Pierce (Curtiz, 1945), Sat, 2; Mommie Dearest (Perry, 1981), Sat, 7:30. Evening event (\$15; www.ticketfly.com) includes a live appearance by actress Rutanya Alda, with host Matthew Martin. •The Red Shoes (Powell and Pressburger, 1948), Sun, 2:55, 8, and The Life and Death of Colonel Blimp (Powell

and Pressburger, 1943), Sun, 5. The Master (Anderson, 2012), Tue, 2, 5, 8. CHRISTOPHER B. SMITH RAFAEL FILM CENTER

1118 Fourth St, San Rafael; (415) 454-1 www.cafilm.org. \$6.75-\$10.25. The Angels' Share (Loach, 2012), call for dates and times Blancanieves (Berger, 2012), call for dates and times. In the House (Ozon, 2012), call for dates and times. The Reluctant Fundamentalist (Nair, 2012), call for dates and times. Renoir (Bourdos, 2012), call for dates and times.

GREAT WALL OF OAKLAND West Grand between Broadway and Valley, Oakl; www.oaklandcatvid-fest.com. \$10-75. "Oakland Internet Cat Video Festival," benefit for the East Bay SPCA with prescreening events (cat-themed music, animal rescue groups, food trucks, and more), plus an appearance by special guest Dusty the Klepto Kitty, Sat. 3-10.

JEWISH COMMUNITY CENTER OF SAN FRANCISCO Kanbar Hall, 3200 California, SF; www.jccsf.org. \$8-12. Under African Skies (Berlinger, 2012), Mon. 7.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, milibrary.org/events, \$10 (reservations required as seating is limited). "CinemaLit Film Series: Paddy Chavefsky: Scenes from American Lives:" The Catered Affair (Brooks, 1956), Fri, 6.

NEW PARKWAY 474 24th St, Oakl; www.thenew parkway.com. \$6-10. "New Parkway Classics:" Wild at Heart (Lynch, 1990), Thu, 9pm. "Thrillville:" Mothra (Honda, 1961), Sun, 6.

OAKLAND PUBLIC LIBRARY 1021 81st Ave, Oakl; www.oaklandlibrary.org. Free. Just a Piece of Cloth (Henze), Sat. 2.

"PLAYGROUND FILM FESTIVAL" Various Bay



Area venues; playground-sf.org/filmfest. \$10-25 Showcasing Bay Area filmmakers and writers and their short work. Through May 25.

PACIFIC FILM ARCHIVE 2575 Bancroft Berk (510) 642-5249, bampfa, berkelev, edu, \$5,50-9.50. San Francisco International Film Festival, Wed-Thu. See festival.sffs.org for schedule. "Film and Video Makers at Cal: Works from the Eisner Prize Competition," Fri, 7. PFA closed through June 5.

ROXIE 3117 and 3125 16th St. SF: (415) 863-1087, www.roxie.com, \$6.50-11, CXL (Gillane, 2012), Wed, 7:15. The Source Family (Demopoulos and Wille, 2012), Wed-Thu, 7, 9:30 Upstream Color (Carruth, 2013), Wed-Thu, 9. The Crumbles (Boch, 2012), Sat, 3, 5, 7, 9. "I Wake Up Dreaming 2013:" • I Wake Up Screaming (Humberstone, 1941), Fri, 6:15, 9:45, and Blues in the Night (Rossen, 1941), Fri, 8; • Under Age (Dmytryk, 1941), Sat, 2, 6:30; Johnny O' Clock (Rossen, 1947), Sat, 3:15, 8; and The Monster and the Girl (Heisler, 1941), Sat. 5, 9:45: •Fall Guy (Le Borg, 1947), Sun, 1:30, 6:15; Night Has a Thousand Eyes (Farrow, 1948), Sun, 2:50, 7:45; •Club Havana (Ulmer, 1945), Mon, 6:40, 9:30, and Island of Doomed Men (Barton, 1940), Mon 8: •Nightmare (Whelan, 1942), Tue, 6:15, 9:50, and All Through the Night (Sherman, 1942), Tue 8

VICTORIA THEATRE 2961 16th St, SF; www. peacheschrist.com. \$30-35. "The Rocky Horror Show 40th Anniversary Concert Tribute," with Patricia "Magenta" Quinn performing live and other special guests, Fri-Sat, 8 (also Sat, 3).

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Girls! Guns! Ghosts! The Sensational Films of Shintoho:" Ghost Story of Yotsuva (Nakagawa, 1959), Thu, 7:30: Flesh Pier (Ishii, 1958), Sun, 2. SFBG



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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350528-00. The following is doing business as WEE REALMS, 50 De Montfort Ave, San Francisco, CA 94112. The business is conducted by an individual Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Joan Vigliotta in CA.This statement was filed by Maribel Jaldon, Deputy County Clerk, on April 19, 2013. L#00069; Publication: SF Bay Guardian. Dates: May 1, 8, 15, 22,

2013. FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350660-00. The following is doing business as DR. TACTICOOL. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: 04/04/13. This statement was signed by Brandon K. Nguyen in CA.This statement was filed by Melissa Ortiz, Depu-ty County Clerk, on Apr. 25, 2013. L#00074; Publication: SF Bay Guardian. Dates: May 8, 15, 22, 29, 2013. FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350426-00. The following is doing business as MALENO GROUP. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 02/04/13. This statement was signed by Thunsakserey Chuk in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on Apr. 15, 2013. L#00065; Publication: SF Bay Guardian. Dates: Apr. 24 and

May 1, 8, 15, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350314-00. The following is doing business as Dog Boy Productions, 1550 Filbert St. #4, San Francisco, CA 94123. The business is conducted by an in dividual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Scott Mignola. This statement was filed by Melissa Ortiz, Deputy County Clerk, on Apr. 10, 2013. L#3333; Publication Dates: Apr. 17, 24, & May 1, 8, 2013. ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549424. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Melar Dunbar for change of name. TO ALL INTER-ESTED PERSONS: Petitioner Melanie Dunbar filed a petition with this court for a de-cree changing names as follows: Present Name: Richard Donovan Ford, Proposed Name: Donovan Richard Dunbar-Mack. THE COURT ORDERS that all persons interested in this matter shall annear before this court at the hearing indicated below to show

name should not be granted. NOTICE OF HEARING Date: 06/13/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan Presiding Judge of Superior Court on April Tes, 2013. L#00075, Publication dates: May 8, 15, 22, 29, 2013. ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549458. SU-PERIOR COURT, 400 McAllister St. San Francisco, CA 94102, PETITION OF Jeovana M. Lara for change of name. TO ALL INTER-ESTED PERSONS: Petitioner Jeovana M. Lara filed a petition with this court for a de cree changing names as follows: Present Name: Jeovana M Lara. Proposed Name: Giovanni Matteo Lara. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hear ing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 06/27/2013. Time: 9:00 AM. Room 514. Signed by Donald Sullivan, Presiding Judge perior Court on April 26, 2013 L#00073, Publication dates: May 1, 8, 15,

cause, if any, why the petition for change of

22 2013 ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549444. SU-PERIOR COLIRT 400 McAllister St. San. Francisco, CA 94102. PETITION OF Michael Sean Burg for change of name. TO ALL IN-TERESTED PERSONS: Petitioner Michael Sean Burg filed a petition with this court for a decree changing names as follows: Present Name: Michael Sean Burg. Proposed Name: Michael Sean Anderburg. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 06/25/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 19, 2013. L#00071, Publication dates: May 1, 8, 15, 22, 2013. ORDER TO SHOW CAUSE FOR CHANGE OF

NAME CASE NUMBER: CNC-13-549445. SU-PERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Nicole Mary Anderson for change of name. TO ALL INTERESTED PERSONS: Petitioner Nicole Mary Anderson filed a petition with this court for a decree changing names as fol-lows: Present Name: Nicole Mary Anderson Proposed Name: Nicole Mary Anderburg. THE COURT ORDERS that all persons inter ested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NO-TICE OF HEARING Date: 06/25/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 19, 2013, L#00072, Publication dates: May 1, 8, 15, 22, 2013.
STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fictitious business name

Robert's Expresso, 1708 Irving St., San Francisco, CA 94122. The fictitious business name was filed in the County of San Francisco under File# 0340554 on: 01/17/12. NAME AND ADDRESS OF REG-ISTRANTS (as shown on previous statement): Robert Z. Ayanian, 4674 a8th St, San Francisco, CA 94114. This business was conducted by an individual. Signed Robert Z. Ayanian. Dated: April 1, 2013 by Elsa Campos, Deputy County Clerk. L#00067; Publication Dates: Apr. 24 and May 1, 8, 15, 2013. SUMMONS (FAMILY LAW) CASE NUMBER

FTP-13-376561. NOTICE TO RESPONDENT: BRYAN DENNIS EVANS. YOU ARE BEING SUED THE PETITIONER'S NAME IS: Tabitha nine Freidt. You have 30 CALENDAR DAYS after this Summons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage or domestic partnership, your property, and cus-tody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. You can get information about finding law yers at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), at the California Legal Services Web site (www.lawhelpcalifornia.org), or by contacting your local county bar association. NOTICE: The restraining orders on page two are effective against both spouses or do-mestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. These orders are enbusiness is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 05/03/13. This statement was signed by Patsy D. Curtis in CA.This statement was filed by Maribel Jaldon, Deputy County Clerk, on May 3, 2013, L#00077; Publica tion: SF Bay Guardian. Dates: May 8, 15, 22, 29, 2013. FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350410-00. The following is doing business as Emperor Norton's Boozeland. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: 04/14/13. This

forceable anywhere in California by any law

enforcement officer who has received or

seen a copy of them. The name and address of the court is: SAN FRANCISCO SU-

PERIOR COURT, 400 McAllister Street, San

Francisco, CA 94102. The address, and telephone number of petitioner's attorney,

or petitioner without an attorney, is Joel K.

Straus, Esq., 600 El Camino Real, Suite 102, San Bruno CA 94066, 650.8711323

Deputy Clerk on January 14, 2013.Notice To The Person Served: You are served as an

This summons was filed by Timmy Kvu.

individual, NOTICE OF HEARING Date:

15, 2013; L#000066.

6/10/13. Time: 9:00 AM, Room 404. Publication dates: April 24 and May 1, 8,

FICTITIOUS RUSINESS NAME STATEMENT

FILED NO. A-0350829-00. The following is doing business as SF SCRAP METALS. The

statement was signed by Liam Martin in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on Apr. 15, 2013. L#00076; Publication: SF Bay Guardian.
Dates: May 8, 15, 22, 29, 2013.
NOTICE OF APPLICATION TO SELL ALCOHOL-IC BEVERAGES. Date of Filing Application: May 3, 2013. To Whom It May Concern: The name of the applicant is: CLOONEY (SAN FRANCISCO) LIMITED. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: PIER 29, THE EMBARCADERO, SAN FRANCISCO, CA 94104. Type of Licenses Applied for: 47 - ON-SALE GENERAL EATING - PLACE, L#00078; Publication Date:

May 8, 15, 22, 29, 2013. HAULING

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